



61st Annual Conference of the International Council for Arts Deans

**Santa Fe, New Mexico
October 14 - 16, 2025**

WITH OPTIONAL PROGRAMS INCLUDING

- Institute of American Indian Arts,
Indigenous Peoples' Day, October 13
- Advancement Workshop, October 14
- Taos Cultural Immersion, October 17 – 18

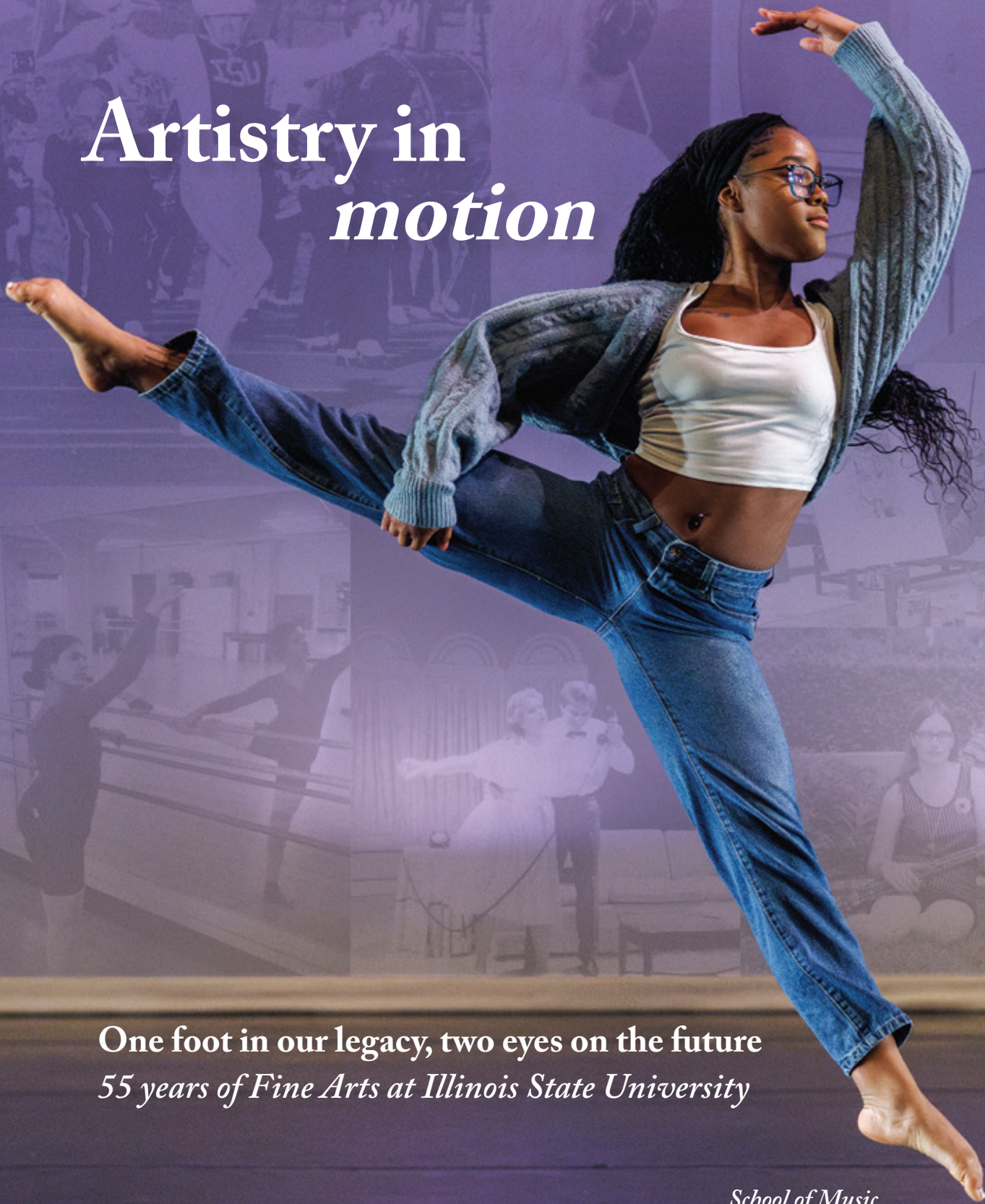


ICfAD

INTERNATIONAL COUNCIL for ARTS DEANS

A MULTI-NATIONAL ALLIANCE OF EXECUTIVE
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CONFERENCE AGENDA

MONDAY, OCTOBER 13, 2025

1:30 – 4:30pm

An afternoon at the **Institute of American Indian Arts (IAIA)**

Please meet at the end of Santa Fe Street right before the entrance to the conference hotel parking garage at 1:20pm for a 1:30pm motorcoach departure

TUESDAY, OCTOBER 14, 2025

8:30 – 9:30am

Discover the Art & Life of Georgia O'Keeffe*:

a private tour before the museum opens to the public. Please meet at the museum (217 Johnson Street) by 8:25am

10:00am – 4:00pm

Rethinking the Fundraising Cycle, From Identification to Solicitation*: a day-long workshop for deans and their advancement officers

La Terraza & Garden Terrace

4:15 – 6:00pm

Santa Fe Walking Tour*

Please meet at the conference hotel's concierge desk by 4:10pm

11:30am – 1:00pm or 1:00 – 2:30pm or 2:30 – 4:00pm

Art & History Tours of La Fonda on the Plaza*:

a complimentary docent-led art & history tour of the hotel. Please meet at the conference hotel's concierge desk five minutes before your scheduled tour

6:00 – 7:00pm

Welcome Reception

La Terraza & Garden Terrace

7:00 – 8:00pm

How to Make the Most of Your Conference Experience*: For first-time conference attendees

Santa Fe Room

WEDNESDAY, OCTOBER 15, 2025

8:00 – 9:00am

Breakfast and (optional) Mini Presentations

La Terraza & Garden Terrace

- Art Everywhere for Everyone Together
- Can I Use the Space I Have? Decision Points for Renovations and Adaptive Reuse versus New Construction
- Designing Visibility: How the Arts Bridge Campus and Community
- Distinguishing Arts Programs in the Admissions Process
- Fine-Tuning the Performance: The Crucial Role of AV Commissioning in Performing Arts Spaces
- How an Inexpensive Feasibility Study Can Change Your Life
- Preserving the Legacy: Renovating Historic Fine Arts Buildings with Modern Needs

- Summer Renovation Project - To Be or Not To Be

- Turning Complexity Into Clarity: Why the Leading Institutions in Music, Theatre and Visual Arts Choose ASIMUT Software

9:20am

Welcoming Remarks

Lumpkins Ballroom

9:30 – 10:00am

The Role of the Arts in the 21st Century* - Santa Fe Opera

Lumpkins Ballroom

10:00 – 10:15am

Reflection Break

Mezzanine

10:15 – 11:00am

The Common Characteristics of the Most Successful Fundraising Deans

Lumpkins Ballroom

11:00 – 11:15am

Reflection Break

Mezzanine

11:20am – 12:45pm (three 25-minute sessions)

ICFAD's Leadership Development Committee presents: Facilitated Discussions focused on Transferrable Decanal Skillset Acquisitions

- Building Coalitions with the Visual and Performing Arts Across Campus and in the Community (New Mexico Room)
- Creating Cultural Buy-In: Strategic Planning Through Shared Values (Lumpkins Ballroom)
- Strategies for Leading and Building a Team (Santa Fe Room)

1:00 – 2:00pm

Lunch, Networking and Where to Next? Leading Inclusive Excellence in Times of Uncertainty

La Terraza & Garden Terrace

2:30pm

Please meet at the end of Santa Fe Street right before the entrance to the conference hotel parking garage for a 2:40pm motorcoach departure to **Santa Fe Opera**

- 3:15 – 4:00pm Discussion in the outdoor theatre (please dress accordingly)
- 4:00 – 5:00pm Tours: design and production shops
- 5:15 – 6:15pm Celebrate the Arts Reception in Dapples Pavillion

THURSDAY, OCTOBER 16, 2025

8:00 – 8:30am

Breakfast and Networking

La Terraza & Garden Terrace

8:30 – 8:50 am

History and Place in the Native American Art Field of the Institute of American Indian Arts (IAIA)*

La Terraza & Garden Terrace

9:00 – 9:45am

Visit the **Institute of American Indian Arts Museum of Contemporary Native American Arts** across the street from the conference hotel

9:45 – 10:00am

Reflection Break

Mezzanine

10:00 – 10:15am

Native American Hoop Dance

Lumpkins Ballroom

10:15 – 11:15am

Considering Gender Expansion and Expression in Arts Education

Lumpkins Ballroom

11:15 – 11:30am

Reflection Break

Mezzanine

11:30am – 12:55pm (three 25-minute sessions)

Roundtable Discussions

Foyer, New Mexico Room & Santa Fe Room

1:00 – 2:00pm

Lunch and Annual Meeting

La Terraza & Garden Terrace

2:15pm

Please meet at the end of Santa Fe Street right before the entrance to the conference hotel parking garage for a 2:20pm motorcoach departure

- Museum Hill
- Canyon Road
- The School for Advanced Research and The Indian Arts Research Center*

6:00 – 7:30pm

Closing Reception

New Mexico History Museum

It's a short walk. Please meet us there.

FRIDAY, OCTOBER 17, 2025

9 – 10:30am or 10 – 11:30am

Art & History Tours of La Fonda on the Plaza*: a complimentary docent-led art & history tour of the hotel. Please meet at the conference hotel's concierge desk five minutes before your scheduled tour

8:00am

Departure to **Taos**

Breakfast on your own (voucher provided for those traveling to Taos)

*Pre-registration was required. Participation for others may or may not be possible. Come & check.

*ICFAD's Award for Arts Achievement & Excellence includes a gift of \$1,000 which was already shared with the award recipient



A CREATIVE PRESCRIPTION FOR STUDENT WELLBEING

Today's students face real challenges ... loneliness, anxiety, depression.

This fall the University of Arizona is launching Arizona Arts Pharmacy,
a new initiative that “prescribes” arts and cultural experiences
to support student mental health.

In partnership with Art Pharmacy and led by Arizona Arts with campus
partners Campus Health, the Andrew Weil Center for Integrative Medicine,
Student Affairs and Student Success and Retention Innovation, this program
is backed by emerging research showing the role of the arts in reducing
isolation, improving mood, and fostering a sense of belonging.



azart.fyi/ArtPharmacy



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ARCHAEOLOGICAL STUDIES

On behalf of the New Mexico Department of Cultural Affairs and the State of New Mexico, it is my distinct pleasure to welcome you to Santa Fe for the 61st Annual Conference of the International Council for Arts Deans. We are honored to host such a distinguished assembly of educators and cultural leaders here in the Land of Enchantment.

New Mexico is a place where artistic expression and diverse traditions are deeply embedded in daily life. From our state's vibrant Tribal communities to its rich Hispanic artistic legacy and the flourishing contemporary art scenes statewide, New Mexico is a dynamic mosaic of history and creative innovation. Our capital city serves as a cross-cultural hub of inspiration—an ideal setting for important discussions about the future of the arts in higher education.

This conference arrives at a pivotal moment, as we consider the evolving role of the arts in a complex world. Your collective guidance is essential in developing the next generation of artists, storytellers, and innovators. We hope your time in New Mexico strengthens collaboration, ignites new perspectives, and confirms the profound impact of the arts on society.

As you engage in your sessions, I encourage you to immerse yourselves in Santa Fe's unique character. Explore our renowned museums, vibrant cultural institutions, and historic sites. Savor the diverse local cuisine and connect with our dynamic creative community. The essence of this place has captivated artists for centuries, and I trust it will provide a memorable experience for you.

Thank you for the vital work you do, and welcome to New Mexico.

Sincerely,


Debra Garcia y Griego

MIAMI UNIVERSITY

College of Creative Arts



Cultivate your
creativity.

Areas of Study

Architecture
Art
Arts Management
Dance
Design
Games + Simulation
Fashion
Music
Theatre



AWARD FOR ARTS ACHIEVEMENT & EXCELLENCE	41
CONFERENCE HISTORY	89
CONFERENCE SPONSORS	6
CONFERENCE EXPERIENCES	12
ICfAD ANNUAL MEETING	79
MINI-PRESENTATIONS	29
ROUNDTABLE DISCUSSIONS	67



ICfAD

INTERNATIONAL COUNCIL FOR ARTS DEANS

Founded on a shared passion and advocacy for the arts and a commitment to excellence in leadership, the International Council for Arts Deans (ICfAD) is a multi-national alliance of executive arts + design administrators representing institutions of higher education. ICfAD provides professional development opportunities and facilitates forums for the exchange of ideas, information and issues of common concern for the arts + design in higher education.

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Cover Photo: Ryan Singer, Marla Allison and Mateo Romero collaborated on this imaginative project for La Fonda on the Plaza in 2009. Their collective piece *Rio Grande Pueblo Girl* consists of three acrylic-on-wood paintings, one by each artist. Each painting is made up of 32 square panels, which are periodically moved from painting to painting.

With Appreciation for our Sponsors



Acentech / Studio A | acentech.com

Studio A at Acentech specializes in acoustics and audiovisual systems design for the arts. Exceptional sound is critical to the success of performing arts spaces. Achieving this requires careful collaboration among artists, acousticians, designers, and institutions to create arts-centered designs that lead to new, expanded, or revitalized facilities for tomorrow's performances. Studio A's consultants bring their own performing arts experience—drawing on backgrounds as accomplished musicians and sound engineers—to ensure a shared vocabulary with artist groups and a deep insight into client needs and aspirations from the very start of a project. In this way, we help artist groups and institutions envision their current and future facilities in alignment with their programs' goals.



ASIMUT software | asimut.com

ASIMUT is used by the world's best schools of music, performing arts and visual arts. It is the only scheduling, room booking, and event management system built specifically to handle the highly complex and dynamic planning processes of fine arts education. Staff collaborate planning classes, performances, and exhibitions with real-time conflict checking and resolution. Students and faculty can book their own rooms and lessons online using smart phones, computers, or interactive touch screen kiosks, and they are always up to date with the latest schedule changes. Nine of the top eleven performing arts schools on the QS-index use ASIMUT, including the Juilliard School and the Curtis Institute of Music in the US, as do many departments of fine arts at major institutions like University of Michigan, Roosevelt University, Bard College, The New School, Université de Montréal, National University of Singapore, etc.



Beck Design | beckdesign.com

Beck Design was founded 44 years ago with the singular mission of creating meaningful, dynamic spaces for our clients. Our focus on the arts and higher education institutions has allowed us to design over 150 fine arts projects. Our work includes music schools, performing arts centers, concert halls, art museums, and digital/technology-driven media spaces. We are experienced in historical renovations, adaptive re-use, and new construction. Our on-site approach to collaborative design results in solutions that are truly unique to each client and our principals are involved in each project to ensure all programmatic demands are satisfied while meeting budgets and schedules. Fine arts centers are among the most transformative architectural contributors to any campus, and we are excited for the opportunity to participate in their creation.



Bora Architecture & Interiors | bora.co

Bora is a nationally recognized, purpose-driven design practice based in Portland, Oregon, committed to innovative thought leadership and equitable design values. Through architecture, interior design, and planning, we seek to deliver tangible value and lasting impact—crafting beautiful, healthy and joyful spaces that inspire and connect communities. Using a lens that includes climate, health and equity, their 90-plus-person team specializes in creating buildings for the arts, education, and the places where these two realms overlap.



David M. Schwarz Architects | dmsas.com

David M. Schwarz Architects is an architecture and planning firm located in Washington, DC. Our team of 40 architects see architecture as a service and an art undertaken in collaboration with our clients. Founded in 1978, the central tenet of our work is crafting sustainable, human-centered places in stewardship of our public realm. The planning and design of arts education and performance spaces are at the heart of our firm's work. We collaborate with institutions of higher education across the United States to create places that encourage creative artistic expression, that embody the unique values of each school and that respect our clients' budgets and schedules. Clients include The Universities of South Carolina and Miami; Vanderbilt, Duke, Yale, Catholic University of America, Florida A&M, and Longwood Universities; and St. John's College in Annapolis.

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DLR Group | dlrgroup.com

DLR Group is a global, integrated design firm with 1,700 employee-owners in more than 30 offices around the world. Our firm's internationally recognized Cultural+Performing Arts Studio works with higher education institutions across the country on planning and design projects for arts programs involving music, dance, theater, digital media/film, and the visual arts. DLR Group's in-house team consists of a diverse group of architects, engineers, and technology designers, including specialists in acoustics, audiovisual, theatrical, and lighting system design, all dedicated to the fine and performing arts. Our experts lead clients through each phase of their projects, delivering innovative and compelling solutions recognized for their technical excellence, aesthetic appeal, and operational quality.



HGA | hga.com

HGA is a nationally recognized, multi-disciplinary firm built on the belief that enduring, impactful design results from the inspired application of original insight into the human condition. HGA's national arts and higher education practice is a creative and collaborative team who uses our expertise and passion for the arts to design beautiful, sustainable, and equitable environments. Research and collaboration ground our arts practice, enabling the unique aspects of each project to drive innovation and shape a singular design response. HGA's clients receive the benefit of working with a small, experienced, and specialized studio able to draw on the resources of a larger, multidisciplinary firm.



Jaffe Holden Acoustics, Inc. | JaffeHolden.com

Jaffe Holden, a revered name in acoustic design, expands this legacy. Known for defining the sound of iconic performing arts centers and cultural institutions worldwide, Jaffe Holden sets the standard for excellence in auditory experiences. Our award-winning portfolio reflects an unmatched blend of creativity and precision, and our integration into Trinity Consultants enables even broader delivery capacity — enhancing access to interdisciplinary resources in engineering, modeling, and environmental performance.



Architectural Acoustics
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Kirkegaard | kirkegaard.com

Since 1976 we have provided consulting services in architectural acoustics and integrated systems design. Our work consists of over 3,500 projects in 24 countries. We create impactful and inspiring experiences through sound and visual to enrich a person's wellbeing and to strengthen the community. Our vision is to weave acoustics and integrated systems design into the built environment connecting people in meaningful ways. At our core, we aspire for excellence in the arts, higher education, civic, and commercial projects we serve.



Matiz Architecture & Design

Matiz Architecture & Design | mad-nyc.com

Founded in 2002, Matiz Architecture & Design is a full-service practice with a portfolio of work for academic, institutional, cultural and non-profit clients, whose projects we proudly share as a reflection of our experience and values. By fostering a creative and inclusive studio environment, through collaboration we develop buildings and spaces that meet each client's goals while inspiring the communities they serve. Our expertise spans a wide range of program types—from art studios and performance halls to classrooms and student life facilities—always with a sensitivity to context. When working within existing structures, we strive to conserve and enhance architectural character wherever feasible. Our guiding principle is simple: *Inspired design that fosters individuality and builds community.*

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Muse College Consulting | museconsultingllc.com &

The Theatre School at DePaul University | theatre.depaul.edu

Muse College Consulting partners with arts institutions to strengthen admissions strategies, boost enrollment, and refine marketing, bringing insider expertise in performing arts recruitment, access, and student success. The Theatre School at DePaul University, one of the nation's premier theatre conservatories, offers rigorous, hands-on training in all aspects of theatre within a vibrant Chicago setting, preparing graduates with the skills, discipline, and artistry to shape the future of the art form.



Perkins Eastman | perkinseastman.com

Architects, planners and programmers for over five decades throughout North America, Perkins Eastman's Arts & Culture Practice is passionate about the creation of inspiring, technologically advanced and environmentally responsible facilities for the fine and performing arts. Known for its collaborative approach, Perkins Eastman works with colleges and universities to advance their academic arts missions through the planning and design of new and renovated facilities for instruction, practice, design and production, performance and presentation. Our learning spaces, studios, theaters and museums anticipate collaborative pedagogies, support interdisciplinary collaboration and kindle the imagination while stimulating engagement and building community.



Schuler Shook | schulershook.com

Valued internationally as creative and insightful design partners, Schuler Shook consistently creates exceptional design solutions in architectural lighting, theatre planning, and audio video design. Our work as theatre planners and audio-video designers for colleges and universities includes many types of spaces, including rooms for theatre, dance, music, video, lecture, and multimedia. From initial planning and assessments to full design services, we are known for our inclusive and comprehensive approach and success in helping create facilities in which students can explore, create, and grow now and in the future.



Steinberg Hart | steinberghart.com

Steinberg Hart designs performing and visual arts facilities for colleges and universities nationwide, tailoring each design to advance the institution's educational mission and technical needs. We create memorable spaces that nurture excellence in the arts, inspire wonder in audiences, and foster learning and spark curiosity in students. Over the past five decades, we have designed and planned more than 75 higher education arts facilities for theater, music, dance, and visual arts programs. At the core of all our academic work is the understanding that the spaces need to encourage, educate, challenge, and inspire students, faculty, staff, and patrons.



Theatre Consultants Collaborative | theatrecc.com

TCC helps create inspiring spaces to nurture, experience and celebrate the performing arts. Our consultants collaborate with universities, colleges and architects to program, plan and design innovative performance facilities and theatrical systems. Several of us came from academic environments, where we worked as faculty, technical directors, and production managers, so we bring a unique perspective to performance facility design within a university setting. Give us a call. We'll work hard to help you craft the performance space you need to inspire your performers and audiences.

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TheatreDNA | theatredna.com &
Assembly Arts | assemblyarts.com

TheatreDNA is a boutique theatre consulting firm that helps colleges and universities align mission, operations, and facilities to create sustainable performing arts centers. With experience on over 350 venues worldwide, our team brings not only design and technology expertise, but also deep knowledge in feasibility, business planning, and operational modeling. For higher education institutions, this means performance spaces that support both pedagogy and public engagement—designed to meet today's realities while preparing for tomorrow's opportunities. Assembly Arts partners with colleges, municipalities, and nonprofits to strengthen arts ecosystems through cultural planning, organizational development, and creative placemaking. Our work connects academic goals with community vitality, helping institutions expand access, build partnerships, and activate the arts as economic and social drivers. By translating creative vision into actionable strategies, Assembly Arts ensures that facilities, programs, and partnerships thrive long after construction, positioning campuses as vital cultural anchors within their regions.



Threshold Acoustics & AV | threshold.llc

Threshold Acoustic and Audio Video consultants design educational places to learn, share wisdom, and pass along culture. The invisible can connect us; our approach reinforces the visual realm of architecture with the subtlety, power, and delight that sound can bring to the built environment. Hear our work at Lindemann Performing Arts Center at Brown University, Brockman Hall for Opera at Rice University, Wachholz College Center at Flathead Valley, Wingate Center at University of Central Arkansas, and the Wheaton College Conservatory, to name just a few.



Wenger Corporation | wengercorp.com

For nearly 80 years, Wenger Corporation has been enriching lives by enabling and inspiring great performances. Along the way, our Wenger and J.R. Clancy products have earned a reputation for unmatched engineering and quality. Our acoustics, rigging, motion control, staging systems and more have become essential to practices and live performances at all levels. You'll find our products in classrooms, theaters, performance venues, and revered music halls around the world. By collaborating with consultants, architects, acousticians, and your team, we thoughtfully engineer systems that optimize the experience of both performers and audiences. Today Wenger employs more than 500 manufacturing, marketing and sales professionals. We offer nearly 600 products to performing art centers. But most of all, we share your passion for performance.

Wilson Butler Architects

Wilson Butler Architects | wilsonbutler.com

Wilson Butler Architects is an award-winning architecture and interior design firm with 28+ years of expertise in creating outstanding entertainment, hospitality, educational, and cultural experiences. Our projects span a wide-range within this specialty area, including civic performing arts centers, historic theaters, state-of-the-art entertainment venues, and arts education facilities.

We build communities through the arts | We prepare the artists of tomorrow | We anticipate the future of entertainment.



Yamaha | usa.yamaha.com

Yamaha Corporation of America is the industry leader in campus-wide instrumental, audio and educational solutions for higher learning institutions in the United States. We look forward to helping campus faculty, leadership and students make their mark – and sound - in the world. We have been profoundly committed to enriching lives through music education for over 50 years through our global music instruction schools, commitment to music education advocacy, professional development programs and partnerships with music service organizations.

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WELCOME from the ICfAD President



Welcome to Santa Fe and the 61st Annual Conference of the International Council for Arts Deans. It is a pleasure and an honor to gather with you in this extraordinary setting for what is already proving to be a meaningful

and inspiring time together.

Our theme, “Leading Through Uncertainty,” reflects the evolving demands placed on arts leadership today. Across our sessions, lunches, and informal moments, we are engaging candidly with the shared challenges and shifting landscapes we each face. These conversations are grounded in mutual respect and a spirit of support that defines this community.

Many of you began your week with an afternoon at the Institute of American Indian Arts on Indigenous Peoples’ Day and a private tour of the Georgia O’Keeffe Museum, followed by workshops, walking tours, and thoughtful dialogue. Our time together

continues with presentations from thought leaders, including Robert K. Meya and Jim Langley, as well as deep dives into fundraising, gender expression, and decanal skillsets—alongside opportunities to explore Canyon Road, Museum Hill, and the School for Advanced Research.

I want to extend heartfelt thanks to our local hosts for welcoming us with such generosity, to our outstanding presenters for sharing their expertise, and to my fellow board members and ICfAD staff for the tremendous thought and care that went into planning this year’s gathering. Your dedication has shaped an experience that is both meaningful and memorable.

As we look ahead to the Taos cultural immersion, I trust it will offer space for continued reflection, discovery, and connection in the spirit of this special place. Whether this is your first ICfAD convening or one of many, thank you for being here and for all you do to champion the arts in higher education.

Warmly,

JAMES FRAZIER, PRESIDENT
International Council for Arts Deans



Institute of American Indian Arts (IAIA)

The Institute of American Indian Arts (formally known as the Institute of American Indian and Alaska Native Culture and Arts Development) is one of 37 tribal colleges in the United States. IAIA is accredited by the Higher Learning Commission (HLC) and is a member of the American Indian Higher Education Consortium (AIHEC). Established as a high school in 1962 under the leadership of Lloyd Kiva New (Cherokee), Dr. George Boyce, and others, IAIA embodied a revolutionary approach to arts education. Now, sixty years later, we continue to fill a vital role as the only fine arts college in the world dedicated to the study of contemporary Native American and Alaskan Native arts.

Over the past six decades, IAIA's influence on the art world has been monumental. "From the start of the Institute

of American Indian Arts, students were encouraged to experiment," says IAIA President Dr. Robert Martin (Cherokee Nation). "The boundaries were limitless. Our students were taught to develop their artistic style without being bound by tradition or history."

According to Dr. Martin, what makes IAIA a noteworthy institution is its student body, which enriches the campus community with its diversity, creativity, talents, and passion. "What I've admired most during my tenure here is observing the evolution of our students' creativity and the ways in which they learn to take risks and manifest other leadership qualities while advancing their artistic expression."

The Santa Fe Opera

Since its founding in 1957, the Santa Fe Opera has pioneered a vital role in fostering the future of American opera. Committed to presenting not only revered masterworks and underappreciated gems from notable composers, the company has presented 45 American and 19 world premieres throughout its history. Recognized in 2022 as "Festival of the Year" at the International Opera Awards, the Santa Fe Opera was the first American opera company to recognize the importance of educating the next generation. The Apprentice Program for Singers was founded along with the Opera itself and was the first of its kind in the United States. Throughout the years, over 1,500 young singers have come to Santa Fe to train with some of the world's most accomplished teachers and visiting artists, and audition for industry leaders and representatives from over 40 musical organizations during their apprenticeship. Many former singing apprentices return to Santa Fe as Principal Singers and have distinguished international careers.



Recognizing that opera is a tremendously collaborative art form and requires designers, costumers, and technicians of equal brilliance as its singers and its orchestra members, the Santa Fe Opera inaugurated the Apprentice Program for Theater Technicians in 1965. Technical Apprentices receive training in the areas of Stage Operations, Properties, Audio/Video, Costumes, Production/Music Services, Wigs and Makeup, Electrics and Scenic Art, as well as professionalization workshops and a Portfolio Fair where they can display their talents. Over 4,100 aspiring technicians have participated in this program, and many former Technical Apprentices have become leaders in their fields in the worlds of opera, theater, ballet, and film. Finally, the Apprentice Singers and Technicians come together in one night of fully-staged scenes performed by the Apprentice Singers and designed and costumed by the Technical Apprentices, providing an exciting showcase for the musical and technical stars of tomorrow.



Georgia O'Keeffe Museum

The Georgia O'Keeffe Museum, in Santa Fe, New Mexico, opened to the public in July 1997, eleven years after the death of our namesake artist. A visit to the O'Keeffe Museum offers insight not only into the artist's paintings, but also her creative process and the light and landscape that inspired her. In addition to the main Museum campus in Santa Fe, the O'Keeffe Museum maintains O'Keeffe's two homes and studios in northern New Mexico, a research center and library, and a variety of collections relating to O'Keeffe and modern art.

One of the most significant artists of the 20th century, Georgia O'Keeffe (1887-1986) was devoted to creating imagery that expressed what she called "the wideness and wonder of the world as I live in it." O'Keeffe's images—

instantly recognizable as her own —include abstractions, large-scale depictions of flowers, leaves, rocks, shells, bones and other natural forms, New York cityscapes and paintings of the unusual shapes and colors of architectural and landscape forms of northern New Mexico.

The Museum's collections of over 3,000 works comprises 140 O'Keeffe oil paintings, nearly 700 drawings, and hundreds of additional works dating from 1901 to 1984, the year failing eyesight forced O'Keeffe into retirement. Throughout the year, visitors can see a changing selection of these works. In addition, the Museum presents exhibitions that are either devoted entirely to O'Keeffe's work or combine examples of her art with works by her American modernist contemporaries.

Walking Tour: See the rich, layered history of Santa Fe

Join us for a fascinating walking tour that guides you through the rich, layered history of Santa Fe — the oldest capital city in the United States. On this leisurely and informative stroll, you'll explore the cultural and historical tapestry woven by Native American, Spanish, Mexican, and American influences.

We'll begin by uncovering the city's deep roots, tracing its origins from the ancestral Pueblo of Ogha Po'oge to the city established by the Spanish in 1610, as we walk the historic Santa Fe Plaza. Along the way, you'll hear about Santa Fe's unexpected role in World War II's Manhattan Project, adding a modern historical layer to the city's story.

Our journey continues as we examine Santa Fe's iconic architecture and discover how the city evolved into one of the largest art markets in the United States, attracting artists and collectors from around the world.



Tour Highlights :

- Walk the Santa Fe Plaza – laid out by the Spanish in 1610.
- See the Palace of the Governors – the oldest public building in the United States.
- Visit the Cathedral Basilica of St. Francis of Assisi – to see La Conquistadora, also known as Our Lady of Peace, the oldest statue of the Virgin Mary in the United States.*
- See the Loretto Chapel – home of the Miraculous Staircase.
- See the San Miguel Mission – the oldest church in the continental U.S.

Whether you're a history buff, art lover, or curious traveler, this walking tour offers a meaningful and memorable way to experience Santa Fe's enduring charm and complexity.

Tour Duration: 2-hours

Walking Distance: less than 2 miles

Art & History Tour of La Fonda on the Plaza

The iconic La Fonda on the Plaza Hotel is showcasing its diverse collection of artwork, along with its revered history in their new Docent Tours. Guests will discover the Inn's celebrated 400-year-old beginnings; and how past elements of the Hotel have been intricately woven into its modern-day ambiance. These Hotel explorations are conducted on a rotating basis by more than 30 specially-trained docents, who put their own unique stamp on every tour. Sightseers will learn a variety of interesting facts and information about the Hotel, glimpse rare photographs from its early days, and enjoy an unforgettable collection of artwork that will inform and fascinate at every turn.

This is a rare opportunity to explore the enchanting story behind one of the city's most treasured icons. La Fonda is an integral part of Santa Fe history, being the oldest lodging corner in America since 1607. The Docent Tour will take you through a brief 93 year history of the Hotel



including: a peek into yesteryear, La Fonda as a Harvey House featuring the Harvey Girls, an extensive artwork collection, the Indian Detours

Architecture and design work of Mary Elizabeth Jane Colter and John Gaw, Meem, and tales ranging from the Wild West to the Manhattan Project.

The School for Advanced Research and The Indian Arts Research Center

Since 1907, The School for Advanced Research (SAR) has been a national and international leader at the intersection of the arts, humanities, and social sciences. Beginning with a focus on the arts and archaeology of the Native US Southwest, SAR today hosts scholars across multiple disciplines who are rewriting ideas of how we think about and interact with one another globally.

SAR also is home to the Indian Arts Research Center, which stewards an unparalleled research collection of Native Southwestern art from which we are developing world-leading guidelines for collection management, exhibit display, and community engagement. In addition, Native artists are in residence on the SAR campus throughout the year, drawing inspiration from our 16-acre campus as well as the collection.

SAR scholar and artist fellows have won numerous recognitions for their work, including Pulitzer Prizes, MacArthur Fellowships, National Academy of Science and

American Academy of Arts and Sciences memberships, and Venice Biennale exhibits. Three of the last four winners of the National Book Award for Non-Fiction were SAR Fellows. The SAR Press is the oldest academic publisher west of the Mississippi, with more than 700 publications. SAR Advanced Seminars have resulted in 263 edited scholarly volumes so far, many of which have changed the course of academic thought.

SAR also has public programming throughout the year, including the Fall Humanities Festival, the annual President's Lecture, field trips, lectures, artist talks, scholar fellow colloquia, book talks, and summer short courses among a variety of stimulating and fun summer events. Many of our events are live-streamed and archived on SAR's YouTube channel.





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Preserving Culture, Inspiring Creativity: A Model for Arts Leadership

As members of the International Council for Arts Deans, you are united by a shared dedication to nurturing creativity, preserving cultural heritage, and demonstrating the profound societal impact of the arts. The New Mexico Department of Cultural Affairs (DCA) stands as a remarkable example of these collective aspirations, showcasing how a statewide agency can effectively steward a diverse array of cultural resources for the benefit of all—from educational institutions to the public at large.

The DCA, the largest state agency of its kind in the nation, manages a comprehensive network of institutions that collectively weave the rich tapestry of the “Land of Enchantment.” From its eight distinct museums and eight historic sites to its divisions supporting statewide arts, libraries, archaeology, and historic preservation, the DCA’s reach is both broad and deep. Consider the Museum of Indian Arts & Culture and the Museum of International Folk Art in Santa Fe, or the National Hispanic Cultural Center in Albuquerque, and the New Mexico Farm & Ranch Heritage Museum in Las Cruces – each highlights the unique voices, traditions, and artistic expressions that define New Mexico and resonate globally.

Beyond its physical institutions, the DCA’s impact is amplified through key divisions. New Mexico Arts champions artists and arts organizations across all 33 counties, not only fostering creative development but also generating significant economic impact. The New



Mexico State Library serves as a vital hub for literacy, research, and public access to information, while the Office of Archaeological Studies and the Historical Preservation Division meticulously safeguard the ancestral sites and cultural landmarks that are integral to New Mexico’s identity.

At its core, the DCA embodies a dedication to education, access, and inclusivity. Whether it is preserving ancient sites, showcasing groundbreaking contemporary New Mexican art, or supporting cultural programming within schools, the DCA ensures that New Mexico’s past, present, and future are inextricably linked through culture.

The DCA’s model offers valuable insights for all of us in arts leadership. It demonstrates the profound impact that a coordinated, comprehensive approach to cultural preservation and promotion can have. By bridging history with innovation, the DCA plays a central role in interpreting and shaping a vibrant cultural landscape for both residents and visitors. We invite you to explore culture in New Mexico, and perhaps, discover new inspirations for your own institutions.

Left: Yarn painting (detail), Unknown Huichol Artist, ca. 1978, Nayarit, Mexico, Museum of International Folk Art, Gift of the Girard Foundation Collection, A.1982.1.491; right, Museum of Indian Arts & Culture (Photo: Tira Howard, courtesy NM Department of Cultural Affairs)



Lightning Boy Foundation



The Lightning Boy Foundation, based in Northern New Mexico, is dedicated to nurturing the confidence, integrity, and cultural identity of Native youth through traditional hoop dance and other artistic expression. Founded in 2017 in memory of Valentino “Lightning Boy” Rivera, a gifted young hoop dancer whose light continues to inspire, the Foundation ensures that this healing tradition remains vibrant for generations to come.

Valentino began dancing at an early age and was quickly recognized for his extraordinary talent and joyful spirit. Though his life was tragically brief, his passion for hoop dance lives on in every child who steps into the circle, carrying forward his love for art, culture, and community.

Serving children as young as two years old, the Foundation provides high-quality instruction and performance opportunities that celebrate Indigenous culture, foster personal growth, and strengthen community connection. Hoop dance itself is more than performance. Traditionally known as a healing dance, it is a living art form that tells

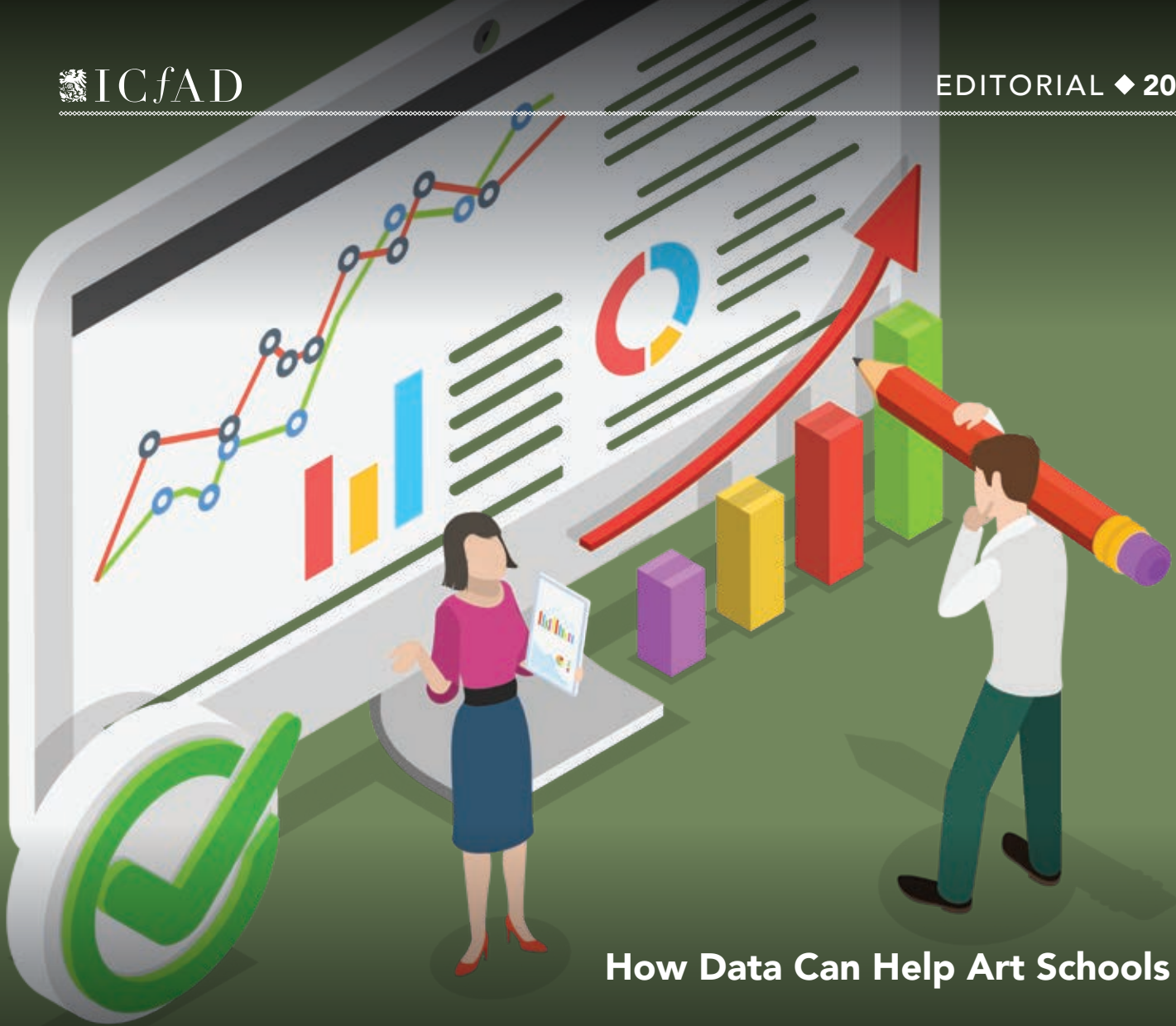
stories of creation, balance, and transformation. Each dancer interprets the form uniquely, weaving their own story into the circle.

Through mentorship, education, and cultural engagement, the Lightning Boy Foundation empowers youth to embrace their heritage, develop leadership skills, and express themselves creatively. Today, Lightning Boy dancers perform locally and nationally, sharing a powerful message: Native culture is alive, evolving, and flourishing.

With every turn of the hoop, the Foundation honors tradition while inspiring new generations. The circle continues.

Learn more at www.lightningboyfoundation.com.

Left: Two-time World Hoop Champion Josiah Enriquez, who is also a master instructor to the youth of the Lightning Boy Foundation; right, Valentino “Lightning Boy” Rivera



How Data Can Help Art Schools

Deans of art schools make big calls with imperfect information: which programs to expand, which facilities to modernize, how to support struggling students, and where graduates actually land. The process often weighs loud opinions against quiet evidence. What if we flipped that balance?

We've all heard "data-driven decision-making," but what does it mean in practice? For art schools, work a simple two-step loop.

Step 1: Diagnose—build a lean set of indicators (course demand, internship-to-job conversion, earnings/debt, emerging skill use, student well-being), set thresholds, review on a fixed cadence, and benchmark against peers to separate local noise from sector shifts.

Step 2: Decide & Act—turn signals into choices: adjust cohort sizes and caps, update modules, redirect advising/aid to at-risk groups, and target partnerships. Pre-commit

to a short pilot, success metric, and re-check date; then scale, tweak, or sunset. Repeat each semester so the loop becomes habit—your decision spine.

The Strategic National Arts Alumni Project (SNAAP) makes this practical. **SNAAP Pulse** offers rapid, privacy-safe check-ins to spot shifts on urgent topics (e.g., AI use, graduate mobility). The **five-year alumni survey** provides a deeper, comparative view—tracking satisfaction, skills, and debt—so program review and resource planning have context. SNAAP can analyze these data for you and also help with interpretation, triangulating SNAAP's data with your school's internal data, and even other labor-market sources to distinguish hiccups from real trends.

Data won't make the tough calls for you. With the right tools and expert reading, those calls become faster, wiser, and easier to defend—to faculty, provosts, boards, and, most importantly, students.



Boschini Music Center & Van Cliburn Concert Hall
Texas Christian University, Fort Worth, TX

The new Boschini Music Center fulfills a 20-year vision for Texas Christian University, by coalescing scattered music facilities into a single, iconic campus destination. Providing more than 7,500 square feet of rehearsal space and learning resources for TCU's band, orchestra and percussion programs, the highlight of the Music Center is the 717-seat Van Cliburn Concert Hall, which rises up through the heart of the structure. Bora's design balances exacting acoustic needs with transparency and visibility, amplifying the expression within and showcasing TCU's commitment to excellence in music education.

Bora Architecture & Interiors

<https://bora.co/>



MONDAY OCTOBER 13
Indigenous Peoples' Day
1:30 - 4:30pm

Institute of American Indian Arts (IAIA)

Please meet near the entrance to the conference hotel parking garage at 1:20pm for a 1:30pm motorcoach departure.

An afternoon at the Institute of American Indian Arts (IAIA). IAIA exemplifies creative excellence and what may be accomplished through an Indigenous approach to academics, community involvement, and museum practices. By promoting and expanding access to contemporary Indigenous arts through educational programming, research and exhibitions, IAIA is empowering Native creators and introducing non-Native audiences to Indigenous peoples' vitality, resilience, and contemporaneity. IAIA is a 1994 Land-Grant institution providing training and outreach rooted in Traditional Ecological Knowledge (TEK) that promote tribal sovereignty and self-determination.

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TUESDAY OCTOBER 14

8:30 - 9:30am

Discover the Art & Life of Georgia O'Keefe

A private tour before the museum opens to the public. Dedicated to her artistic legacy, the Georgia O'Keefe Museum is the largest repository of O'Keefe's artwork, personal effects and related archives, including important correspondence, ephemera, and photographs.

10:00am - 4:00pm

Rethinking the Fundraising Cycle, From Identification to Solicitation

La Terraza Ballroom and Outdoor Terrace

In this day-long workshop, each phase of the traditional cycle will be reviewed, including prospect identification, engagement, cultivation, pre-solicitation, solicitation and stewardship. Considering rapidly changing philanthropic realities, Jim Langley, President of Langley Innovations, will revisit the traditional fundraising cycle, showing what is and is not working and what new approaches need to be adopted to achieve both significant and sustainable fundraising results in the years ahead. In this day-long workshop, each phase of the traditional cycle will be reviewed, including prospect identification, engagement, cultivation, pre-solicitation, solicitation and stewardship, with the participants determining how much time is spent on each phase.

4:15 - 6:00pm

Santa Fe Walking Tour*

Enjoy a guided walking tour in Santa Fe and discover the city's compelling history, treasured art, and architecture.

11:30am - 1:00pm or 1:00 - 2:30pm or 2:30 - 4:00pm

Art & History Tours of La Fonda on the Plaza* (Repeats Friday)

Join us for a complimentary docent-led art & history tour of the hotel, which is filled with stories about Fred Harvey and the Harvey girls, the architecture, and the beautiful art collection that graces the lobby, hallways, and rooms in the hotel. Please meet in the lobby near the concierge desk five minutes before the scheduled tour time.

6:00 - 7:00pm

Welcome Reception

La Terraza Ballroom and Outdoor Terrace

Designed to bring the outdoors in, the room features an inviting hand-sculpted fireplace to provide warmth on winter nights and elegant French doors that open onto the lush La Terraza Garden Patio. The La Terraza Room seamlessly blends Spanish Pueblo styled architecture with rich decor.

7:00 - 8:00pm

First-Time Attendees are Invited to Connect

Santa Fe Room

*Pre-registration was required. Participation for others may or may not be possible. Come & check.

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- Programming for Performing Arts
- Building Acoustics Design
- Acoustical Modeling (3DListening®)
- Audiovisual System Design
- Construction Administration
- On-Site Commissioning
- Post-Construction and Occupancy Evaluation



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WEDNESDAY OCTOBER 15

8:00 - 8:45am

Breakfast and Mini Presentations

La Terraza Ballroom and Outdoor Terrace

Mini Presentations are optional for those who choose to participate.

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Art Everywhere for Everyone Together

Join architects and cultural innovators Roxanne Nelson and Amy Hellmund as they delve into their dynamic work with arts and academic institutions to create programs and spaces that transcend traditional boundaries. Drawing from decades of experience, they will share insights into how thoughtfully designed environments and interdisciplinary collaborations can foster synergy between the visual and performing arts, while also expanding the arts' reach within their communities. This session will explore how reimagining physical and conceptual spaces—through architecture, program design, and institutional partnerships—can stimulate meaningful dialogue and inspire new forms of creative expression.

Nelson and Hellmund will address the structural and cultural barriers that often inhibit collaboration, from siloed academic disciplines to resource limitations and institutional resistance to change. They will offer strategies for identifying shared values and leveraging those commonalities to build consensus across diverse stakeholders. Attendees will gain a deeper understanding of how to initiate and sustain cross-disciplinary initiatives that not only enrich artistic practice but also open the arts to broader and more inclusive audiences. Through case studies and firsthand experience, Roxanne and Amy will illuminate how purposeful design and programming can unlock transformative potential in arts institutions of all scales.

HGA



AMY HELLMUND AIA, LEED AP

Amy Hellmund is a principal and architect at HGA, with a focus on arts and academic environments that foster creativity, connection, and community. Her work spans major universities and public institutions, grounded in the belief that thoughtful design emerges from deep listening and inclusive collaboration. Amy is particularly attuned to the “spaces in between”, uncovering underutilized or unexpected areas and reimagining them as vibrant platforms for engagement and learning. She has led planning and design projects at Carnegie Mellon University, Arizona State University, and UC Berkeley, and is currently advancing the program for a new student-centered music and art building at Los Angeles Harbor College.



ROXANNE NELSON AIA, LEED AP

Roxanne is a principal and architect at HGA, with decades of experience programming, designing, and delivering spaces for the arts. Her work spans cultural, educational, and community-focused projects, grounded in a belief that equitable engagement leads to more innovative and meaningful design outcomes. Roxanne has led arts facility projects for institutions such as Carleton College, Valley City State University, Texas A&M Kingsville, Texas Tech University, and Kent State University. Currently, she is working on projects for the Grand Teton Music Festival, the National Museum of Wildlife Art, and the Ogden Museums at Union Station.

Can I Use the Space I Have? Decision Points for Renovations and Adaptive Reuse versus New Construction

Your arts program has changed over the years and your facilities or technology may no longer support your needs as well as you'd like. When the opportunity arises to build a new facility, it enables you to create the spaces that you want for your program, provided you have the site and the budget. But what about using a building that already exists? How can renovation or repurposing an existing building save costs and provide new assets for your school? What limitations should you anticipate when dealing with an existing structure?

During this breakfast discussion, we'll talk about some flags to watch for – what characteristics of a building or project may make renovation more challenging than hoped? We'll also review examples of successful projects that have given spaces new life for arts education and performance.

Schuler Shook has been involved in hundreds of arts education projects, and we're happy to share our experiences to help you plan your next capital project.



KIMBERLY CORBETT OATES ASTC, Partner

Kimberly's technical and production background in theatre and music contributes to her understanding of how these spaces function for the people who call them home. She collaborates with architects, design team members, and stakeholders to design functional facilities that serve their communities well into the future. Kimberly is a board member for the United States Institute of Theatre Technology and active in the International Association of Venue Managers. Her projects include the University of Texas Rio Grande Valley Academic Performing Arts Complex, Walton Arts Center renovations, and the University of Memphis Scheidt Family Music Center.



TED OHL Principal

Ted brings a collaborative approach to performing arts and public assembly facility design and construction, built upon his years of experience growing businesses and developing products to serve the entertainment industry. Ted has also spent years mounting productions on every variety of stage. His work with Schuler Shook includes the National Tennis Center, Whitney Museum, and renovations of the Loew's Jersey Theater and Fairborn Theatre in Ohio. He was part of the teams responsible for the renovations of Alice Tully Hall at Lincoln Center and Zankel Hall.

Designing Visibility: How the Arts Bridge Campus and Community

“Town & Gown” is more than a buzzword—it often reflects a real divide between academic institutions and the communities that surround them. This session explores how arts spaces, when strategically designed, can bridge that gap. Through the lens of architecture and campus planning, we’ll examine how the arts can foster civic pride, shared identity, and meaningful engagement between students, faculty, and the public. We’ll explore questions such as:

- How can the arts act as both a cultural and physical bridge between campus and community?
- What makes an arts project feel urgent—and how do we help others recognize that urgency?
- How can creative spaces rise on the priority list when resources are limited?

Join us for a conversation that reframes the arts from aspirational to essential—positioning them as powerful tools for connection, visibility, and long-term institutional relevance. In doing so, this session can also inform broader conversations about how academic leaders advocate for the arts within capital planning.

Wilson Butler Architects



MARIA SALVATIERRA CPSM, Associate

Maria is an Associate at Wilson Butler Architects with more than 20 years of marketing experience in both the non-profit and for-profit worlds. While living in the UK, she was part of the team who launched the first museum dedicated to urban culture in Manchester. From 2007 to 2013, she was the marketing manager at the Royal Academy of Arts in London and promoted some of most popular exhibitions in the world. Prior to her current role, she was the senior marketing, communications, and development manager at the BSA/AIA where she was part of the ABX team, responsible for PR, communications, sponsorships, and grants for BSA's signature events.



JOSHUA STILING AIA, Principal

With a career dedicated to architecture for the arts, Josh uses his in-depth technical experience to engage clients and consultants in the design process. Also a gifted storyteller, he communicates ideas and helps to create a common vision that yields design results uniquely reflective of client and place. During his time as an Architect and Principal at WBA, Josh has contributed to the renovation of Boston University's College of Fine Arts, the Jay and Susie Gogue Performing Arts Center at Auburn University, and is currently leading the renovation of the Lipinsky Hall Music Building at UNC Asheville.

Distinguishing Arts Programs in the Admissions Process

In today's competitive higher education landscape—especially in the fine and performing arts—many programs risk blending together in the eyes of prospective students and families. How do you ensure your institution and programs stand out, not just in marketing materials, but through every touchpoint of the admissions journey?

In this interactive session, Muse College Consulting and The Theatre School at DePaul University will explore strategies to set your institution and programs apart in the recruitment and admissions process. We'll focus on reimagining engagement to showcase how your programs uniquely align with students artistic and academic goals.

Brainstorming together, we'll explore how to personalize both virtual and in-person engagement at every stage of the admissions funnel. Drawing from real conversations with performing arts admissions teams and observations from information sessions, we'll address current and anticipated enrollment challenges, share insights into what resonates with today's students, and highlight ways to showcase your program's unique strengths, culture, and opportunities. Together, we'll rethink specificity in engagement and develop marketing strategies and interactions that help your institution stand out, ensuring students experience your program in ways that are memorable, distinctive, and aligned with their artistic and academic goals.

Attendees will have the opportunity to share challenges and leave with strategies to spark conversations with enrollment teams, creating starting points and actionable ideas to distinguish your programs in a competitive market.



JASON BECK Assistant Dean

Jason Beck is Assistant Dean at The Theatre School at DePaul University where he manages enrollment, admissions, student affairs, and alumni relations. He previously also served as the Director of Admissions for The Theatre School for 12 years. He was a founding member of Caffeine Theatre in Chicago where he served as the Managing Director for seven years and the Producing Artistic Director for two years. For Caffeine he produced 21 shows over eight years, including seven Joseph Jefferson Award-nominated productions. Jason earned a BFA in Acting from The Theatre School and an MBA from DePaul's Kellstadt Graduate School of Business with concentrations in Entrepreneurship and Strategy, Execution & Valuation and serves on the Board of Governors of the Sarah Siddons Society.



TRACEE DUERSON President/Founder

Tracee Duerson is a seasoned higher education professional and performing arts advocate with over two decades of experience in college enrollment strategy. As the founder of Muse College Consulting, she provides personalized college counseling support for aspiring performing artists, as well as strategic consulting for universities and arts organizations seeking to strengthen recruitment, access, and inclusion in the performing arts. Prior to creating Muse, Tracee served in a variety of roles within both college access organizations and higher education institutions. Her most recent roles include the Assistant Dean of Enrollment and Marketing at the University of Denver, and the Director of Admissions for The Theatre School at DePaul University. Tracee is a lifetime supporter and advocate of the arts. Her work is driven by her commitment to reduce barriers and build bridges that empower both performing arts students and the programs that support them.

Fine-Tuning the Performance: The Crucial Role of AV Commissioning in Performing Arts Spaces

Commissioning is a vital final step in the audiovisual (AV) system design process, particularly in performing arts environments where precision and reliability are essential. As one of the last opportunities to validate the system's performance before project closeout, commissioning ensures that the delivered AV experience aligns with the design intent and the artistic vision of the venue.

In this session, Acentech Senior Consultant Liz Lamour Croteau, CTS-D, will discuss the responsibilities of AV system design consultants during the commissioning phase. From calibrating audio systems, verifying signal flow, identifying and resolving integration issues, and ensuring that the operability of the system meets the needs of the users, Liz will share real-world insights and lessons learned from her extensive experience in AV consulting. Attendees will gain a clearer understanding of how proper commissioning can elevate the audience experience—and how to plan for it from the earliest stages of a project.



LIZ LAMOUR CROTEAU CTS-D, Senior Consultant, Audiovisual Systems

Liz is an experienced audiovisual systems designer with over a decade of consulting expertise across performing arts centers, academic institutions, corporate environments, and science and sports facilities. As an AV designer and project manager, she plays a hands-on role in all phases of AV system delivery—from conceptual planning and equipment selection to construction administration and on-site commissioning. Her design process incorporates acoustic modeling and system simulation tools to develop comprehensive documentation and ensure optimal system performance.

Liz earned her M.A. in Architecture from the University of Kansas, and her B.M. in Music Production/Engineering from Berklee College of Music, where she currently teaches Music Acoustics.

How can Inexpensive Feasibility Study Can Change Your Life

A feasibility study is a means for an institution to quickly understand how it might better align its programmatic and functional needs with the realities of an existing facility. It also may illustrate how an addition or entirely new building would better serve students and faculty. Partner Gregory Hoss and his colleague Derek Marks, from David M. Schwarz Architects will discuss how several of their clients have benefitted from undertaking a feasibility study for their facilities. They will describe several types of studies that have addressed visioning, programming, conceptual design ideas integrated with cost and schedule information. They will also discuss how the creation of handmade drawings, digital renderings and animations, and three dimensional models can capture the imagination of potential donors and university administrators. During the session, they will present examples of graphics and final reports created for clients.



GREGORY HOSS AIA | Principal & Managing Director, David M. Schwarz Architects

Gregory Hoss is the President and a Principal at David M. Schwarz Architects, where he has been a key leader since joining the firm in 1997. A registered architect since 1994, Gregory holds dual degrees in Architecture and Civil Engineering from The Catholic University of America. Gregory brings decades of experience to his work, having served as Principal-in-Charge for several of the firm's most celebrated projects, including The Smith Center for the Performing Arts in Las Vegas, Sundance Square in Ft. Worth, the Residential Colleges at Vanderbilt University, Dickies Arena in Ft. Worth and the School of Music at Longwood University. He is a member of the American Institute of Architects and the Royal Institute of British Architects. Gregory serves on the Board of Visitors at the Catholic University School of Architecture, The Advisory Board of the historic Woodrow Wilson House Museum in Washington and the board of Trinity Missions, reflecting his deep commitment to the design and stewardship of cultural, historic, and educational places.



DEREK MARKS AIA | Associate & Development Director, David M. Schwarz Architects

Derek Marks is an Associate at and the Development Director of David M. Schwarz Architects, where he has been a valued member of the team for over a decade. In his role, Derek leads the firm's business development efforts, identifying new opportunities, cultivating partnerships, and helping guide the strategic growth of the practice.

A graduate of the University of Cincinnati's College of Design, Architecture, Art, and Planning, Derek participated in the school's co-op program, gaining hands-on architecture, planning, and preservation experience with design firms in Harrisburg, Baltimore, and New Orleans, and with the Los Angeles Conservancy, the city's leading advocate on cultural preservation. In addition to his work in development, Derek is a designer at DMSAS and has been a team member on number of projects including a 450-unit mixed use development in suburban Washington, a luxury resort in the French West Indies, and a feasibility study for a visual and performing arts campus at a Washington, DC University. Outside of work, Derek is an avid cook and gardener. He lives full-time in Washington, D.C. with his husband Edward and two precious dogs, George and Otto.

Preserving the Legacy: Renovating Historic Fine Arts Buildings with Modern Needs

At Beck Design, we don't just design buildings—we shape environments that inspire, elevate, and endure. Founded in 1981, our firm has built a national reputation for delivering visionary, solution-driven designs that optimize functionality and create lasting impact.

We bring decades of experience in the thoughtful renovation and restoration of historic buildings on higher education campuses. We understand that preserving a university's architectural legacy not only honors its past but also enriches its future. Our team works closely with institutional leaders to evaluate existing structures with a keen eye for adaptive reuse, sustainability, and long-term value.

Through comprehensive feasibility studies and strategic planning sessions, we help stakeholders weigh the merits of renovation versus new construction—always mindful of budget, student experience, and community impact. In today's economic climate, we go beyond design by supporting our clients in navigating donor-driven capital campaigns and exploring creative funding avenues to ensure each project becomes a source of pride and a catalyst for growth.

Across countless campuses, fine arts programs are housed in beloved historic buildings that hold decades, sometimes centuries, of creative legacy. Yet behind their iconic facades often lurk hidden challenges: aging infrastructure, accessibility barriers, outdated systems, and spaces that no longer support today's technology or flexible learning styles.

In this session, our architectural team will share proven strategies for breathing new life into these treasured landmarks without compromising their character or breaking the budget. We'll explore real-world examples of phased renovations, creative funding alignment with donor campaigns, and design approaches that preserve historic integrity while transforming functionality for the next generation of artists and performers. Join us over breakfast to discover how your campus can honor its past while boldly investing in its fine arts future.



NATALIE FITZPATRICK SENIOR ASSOCIATE

Natalie is the trusted point of contact for client relations in Oklahoma City, ensuring every partnership is built on clear communication and thoughtful collaboration. She is also responsible for creating visually engaging and intuitive signage systems to guide individuals through physical spaces efficiently. Her role involves analyzing complex environments and user behaviors to develop clear and effective wayfinding solutions that enhance navigation experiences. Natalie collaborates closely with architects, interior designers, and stakeholders, combining her creative flair with practical insights to ensure that every signage element aligns seamlessly with the architectural vision and the unique needs of each client.



CASEY TARP AIA, NCARB, LEED® AP, MANAGING PARTNER

Casey brings decades of specialized experience in the preservation and revitalization of historic buildings within higher education, with a distinguished focus on fine arts facilities. His deep expertise has guided universities and colleges through the complexities of phased renovations, ensuring that treasured performance halls, studios, and galleries are carefully restored while supporting modern programmatic needs. With a keen understanding of aligning design strategies with donor campaign goals and creative funding pathways, Casey partners closely with institutional leaders to steward historic character and cultural legacy, all while crafting spaces that inspire future generations of artists and scholars.

Summer Renovation Project? - To Be or Not To Be

At Matiz Architecture & Design, we recognize that universities and cultural institutions often need to execute major renovations within the highly compressed timeframe of a single summer. Our planning approach begins with a detailed pre-design assessment that identifies scope, sequencing, and logistical constraints early on. By working closely with the client's facilities teams, construction managers, and consultants, we map out every milestone—from procurement to turnover—to ensure that projects align with academic/performance calendars and can be delivered without disrupting the primary functions of the university or organization.

Central to our methodology is clarity and collaboration in selecting the correct products and materials, and identifying long-lead items that the clients may purchase ahead of construction. We use tools such as BIM coordination, phasing diagrams, and critical path scheduling to anticipate challenges, reduce risks, and compress construction activities wherever possible. Most importantly, we help institutions evaluate whether a project is realistically achievable in one summer or whether it requires a phased/staggered approach. This expertise, developed through years of working with clients on performance spaces, residence halls, classrooms, and student life facilities, equips us not only to deliver successful projects but also to share strategies in forums and seminars that support facilities leaders in their decision-making.



JUAN C. MATIZ AIA, NCARB, leedAP | Principal

Juan Carlos Matiz, AIA, LEED AP founded Matiz Architecture & Design in 2002 and has guided the studio into a diverse, collaborative practice focused on higher education, cultural, and community-based nonprofit clients. The firm's interdisciplinary team of architects, interior designers, and graphic artists works seamlessly to deliver projects that integrate design, function, and context.

Juan's leadership has shaped projects ranging from the Santa Fe Opera Master Plan to renovations for the New York City Ballet and New York City Center, along with a seventeen-year relationship with New York University that has grown to include work at Columbia University, Pratt Institute, Fordham University, Hofstra University, Stevens Institute of Technology, and multiple CUNY campuses. He has also contributed to the academic community as a design critic at Parsons, FIT, City College, and NJIT, and has taught multiple courses at Pratt Institute, where he earned his Bachelor of Architecture in 1994. Juan is an active member of the AIA New York Chapter's Architecture for Education Committee.

Turning Complexity Into Clarity: Why the Leading Institutions in Music, Theatre and Visual Arts Choose ASIMUT Software

In the world of leading fine arts education, planning isn't just about logistics – it's about enabling excellence through clarity.

Balancing timetables, room bookings, artistic projects and academic schedules is a complex and high-stakes endeavour. When the systems behind this work are fragile, have blind spots or are overly dependent on a single individual, even small disruptions can ripple across the entire institution.

It's worth considering what that complexity looks like in your own context:

- Could your planning tools better reflect the high standards you set for your art and education?
- Imagine a system where everyone stays aligned with real-time updates – how might that change the way you plan and collaborate today?
- Could better data on space usage make it easier to plan, justify needs or make long-term decisions?

ASIMUT is purpose-built for the fine arts sector. We work exclusively with institutions like yours – more than **88 of the most prestigious academies** across **23 countries** – to transform complex planning into structured simplicity.

Join our breakfast mini presentation to learn how your peers are using ASIMUT to optimize operations, safeguard institutional knowledge and elevate the planning experience for students, staff and faculty alike – so that everyone can focus on what truly matters: the arts.



KLAUS HOFFBECK Client director, ASIMUT software ApS

With more than two decades of experience managing companies, leading people and driving complex projects, Klaus Hoffbeck brings a rare combination of strategic insight and human understanding to every organization he works with. With a background in management and organizational development and a master's degree in law from Aarhus University, his career spans senior leadership roles in large corporations, advisory board positions – including in the financial sector – and hands-on work with organizational transformation and growth.

Klaus is deeply committed to creating clarity across all layers of an organization. He believes that true progress happens when everyone shares a common understanding of direction, roles and purpose. His work focuses on aligning people, strategy and structure to unlock collaboration, ownership and sustainable performance.

He sums up his approach this way: *"I'm driven by understanding people – their challenges, their well-being – and helping them succeed through clarity, shared purpose and strong strategic direction. When everyone sees the same picture, progress becomes possible."*



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WEDNESDAY OCTOBER 15

8:00 - 9:00 am

Breakfast and Mini Presentations

La Terraza Ballroom and Outdoor Terrace

Mini Presentations are optional for those who choose to participate.

9:15 - 9:30am

Welcome Remarks

Lumpkins Ballroom



DEBRA GARCIA Y GREIGO

As Cabinet Secretary of the New Mexico Department of Cultural Affairs, she brings more than 32 years of experience to her leadership of the nation's largest state cultural agency. Under Garcia y Griego's tenure, DCA developed historic and archaeological preservation initiatives, opened the \$20 million New Mexico Museum of Art Vadem Contemporary among many major capital improvement projects, expanded statewide services to residents through DCA's 16 cultural facilities, museums, library, and arts programs, and opens the Taylor Mesilla Historic Site in fall 2025. Garcia y Griego serves as Board Member At Large on the Americans for the Arts Board of Directors. Prior to DCA, she was Executive Director of the City of Santa Fe Arts Commission. She holds a Master of Arts from the School of the Art Institute of Chicago and a Bachelor of Fine Arts in Art History from the University of New Mexico.

9:30 - 10:00am

The Role of the Arts in the 21st Century

Lumpkins Ballroom

sponsored by



ROBERT K. MEYA

Robert K. Meya is the fourth general director of the Santa Fe Opera and has been invited to open ICfAD's 61st Annual Conference. His remarks will draw from his leadership of a company highly regarded for presenting ensemble performances of superlative quality and in a unique setting. Discussion topics might include how do the arts build community in a time of division? How does the burgeoning growth of AI impact the role of the arts? What are predictions for the arts of the future? Has the role of the arts changed over time? What is the role of the arts in our global 21st century society? What role do arts administrators and educators have in fostering the artists of the future?

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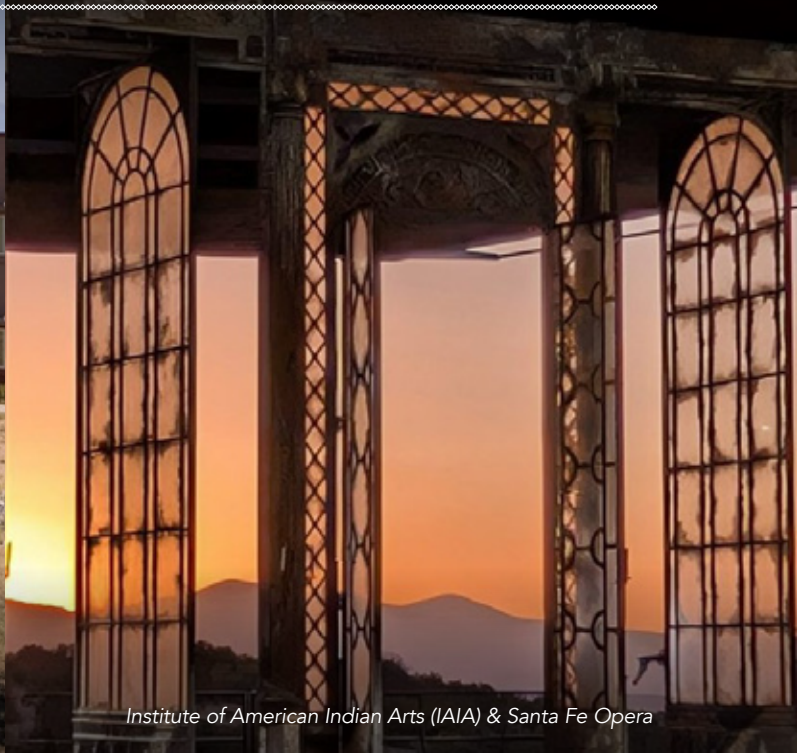
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Institute of American Indian Arts (IAIA) & Santa Fe Opera

At its annual conference, the International Council for Arts Deans may honor an individual or organization that has demonstrated significant advancement or support of the arts on an international, national or regional scale. The recipient who has contributed significantly toward the advocacy, support, visibility or creativity within the arts is selected by the ICfAD Board of Directors.

The honor includes an award created by a local artist and a \$1,000 contribution to a young artist or arts organization chosen by the award recipient.

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- 2025 Institute of American Indian Arts (IAIA) & Santa Fe Opera (Sante Fe, New Mexico)
- 2024 Wapikoni Mobile (Montréal, Québec, Canada)
- 2023 Awilda Sterling Duprey, interdisciplinary visual artist (San Juan, Puerto Rico)
- 2022 Chicano Park Steering Committee (binational region of San Diego, California and Tijuana, Baja California, Mexico)
- 2021 Edwin Slipek, art historian (Richmond, Virginia)
- 2019 Louis Black, co-founder of The Austin Chronicle and SXSW (Austin, Texas)
- 2018 Seattle Children's Theatre (Seattle, Washington)
- 2017 Ursula Johnson, visual artist (Halifax, Nova Scotia)
- 2016 Rick De Vos, ArtPrize Founder (Grand Rapids)
- 2015 Pearl Cleage, author and playwright (Atlanta)
- 2010 Scott Shanklin-Peterson, former Senior Deputy Chairman of the National Endowment for the Arts (Sarasota)
- 2009 Beverly Taylor Sorenson, arts education advocate (Salt Lake City)
- 2008 Libby Appel, Artistic Director Emerita of the Oregon Shakespeare Festival (Portland)
- 2007 The Honorable Joseph P. Riley, Jr., former Mayor of Charleston; and Mary Jackson, a noted sweetgrass basket maker and MacArthur Fellow. (Charleston)

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WEDNESDAY OCTOBER 15

10:00 - 10:15am
Reflection Break
Mezzanine

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WEDNESDAY OCTOBER 15**10:15 - 11:00am****The Common Characteristics of the Most Successful Fundraising Deans**

Lumpkins Ballroom

sponsored by

Wilson Butler Architects

Drawing from his broad experience in working with scores of deans over several decades, Jim Langley will share a surprising list of attributes that set apart the most successful, delineating between those that are innate and those that are “teachable.”

**JIM LANGLEY**

James M. Langley, President of Langley Innovations, has pioneered a number of practices that have been emulated by hundreds of institutions of higher learning. The knowledge he acquired from conceiving and conducting three path-breaking campaigns at three major institutions and the insight he gleaned from decades of research on donor behavior has been shared in five books, dozens of articles, hundreds of blog posts and scores of seminars, workshops and speeches. As a result, his expertise and insight, particularly on how institutions can adapt best to changing and unchanging philanthropic realities, is highly sought after by Canadian and U.S. institutions and professional advancement organizations.

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11:00 - 11:15 am
Reflection Break

Mezzanine

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11:20 - 11:45 am, 11:50 am - 12:15 pm, 12:20 - 12:45 pm
**ICfAD's Leadership Development Committee presents . . .
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Lumpkins Ballroom

Conference attendees will be divided into three equal sized groups. These groups will move from one discussion to the next, providing participants the opportunity to attend all three discussions, as described on the next few pages.

- Building Coalitions Across Campus – New Mexico Room
- Creating Cultural Buy-In: Strategic Planning — Lumpkins Ballroom
- Strategies for Leading and Building a Team — Sante Fe Room

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Building Coalitions with the Visual and Performing Arts Across Campus and in the Community

New Mexico Room

Creating strong, supportive, and collaborative arts communities requires effective relationships internally and externally. In the wake of all the turmoil arts programs are facing, how do you maintain a unified front and advocate together? Our regional comprehensive institutions – both located in Southeast Michigan – have fine and performing arts departments housed within larger colleges, yet our challenges to build coalitions in the arts differ. In one, program reorganization has forced the arts together into a new department, requiring new relationships to form in the chaos of a merger. In the other, disparate arts programs across the college are proactively working to collaborate, but efforts can be hampered by funding limitations, lack of physical proximity on campus, and competing program / department needs.

This discussion will ask questions including:

- What are your successes and/or challenges to build coalitions and relationships for the visual and performing arts at your institution?
- How are you making the arts visible on campus and in the broader community the link to arts viability on your campus?
- How are you inviting non-arts stakeholders into your efforts, and maintaining their support?

Participants are invited to share, discuss, and brainstorm actionable coalition-building strategies; together, we can accomplish impossible things. These ideas will be gathered into a shared document to be used as a resource post-conference.



MEAGHAN BARRY

Meaghan Barry is an Associate Professor of Graphic Design and the Chair of the Department of Art, Art History and Design at Oakland University (Rochester, MI). She also serves as a Partner and Creative Director at Unsold Studio, an award-winning Detroit-based branding firm. Barry's creative scholarship focuses on design as an economic driver for communities, with an emphasis on branding for small businesses and nonprofits.



ELISABETH HOEGBERG

Elisabeth Honn Hoegberg is the Director of the School of Music, Theatre and Dance at Oakland University where she is also Professor of Music. She has held academic appointments at Indiana University, Oberlin Conservatory, and the University of Indianapolis. Her research interests include historical theory and late 19th-century French operetta; mostly recently she coedited *Genre Beyond Borders: Reassessing Operetta* and she is currently writing a monograph on the stage works of Emmanuel Chabrier.



SHELBY NEWPORT

Shelby Newport is a professor of theatre at the University of Michigan-Flint. She is the chair of the Department of Fine & Performing Arts and the director of the Arts Administration graduate program. She previously served as Vice Provost for Academic Affairs at UM-Flint. Shelby is a professional coach, focusing on coaching for creatives. She received her M.F.A. from Purdue University, completed her undergraduate studies at Cornell College and trained as a coach with Yes, And Coaching Institute and the International Coaching Federation. You can get in contact and see more of Shelby's work at www.shelbynewport.com.

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Creating Cultural Buy-in: Strategic Planning Through Shared Values

Lumpkins Ballroom

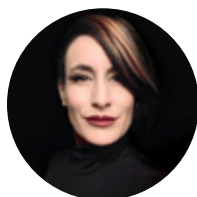
The purpose of this discussion is to introduce an example of a comprehensive approach to strategic planning that originates on a Values Based method, and provides a baseline for engaged interaction, and a plan that is thorough, flexible, institutionally cogent, and celebrates both visionary possibilities while also honoring institutional legacy. Following a Values Based summit which defined the shared values of the college, and a methodology titled "FRACTALS" which empowered college stakeholders, the Texas Tech University J.T. & Margaret Talkington College of Visual & Performing Arts incorporated an approach that is designed not only to express its achievements but also boasts the capacity to connect with the community.



MARTIN CAMACHO

Martin Camacho, D.M.A., M.B.A., is the Dean of the Talkington College of Visual & Performing Arts at Texas Tech University. Before his appointment at Texas Tech, Dr. Camacho served eight years as the Dean of the Fain College of Fine Arts at Midwestern State University and as interim Provost 2021-2022. His administrative experience includes a special focus on student retention; enhancement, expansion, and renovation of facilities; community collaborations and partnerships; innovative curricula offerings; expansion of fundraising efforts; and a deep commitment promoting contemporary issues and global experiences for students and faculty. He is an active promoter of the arts, and his leadership includes serving in national organizations such as the International Council for Arts Deans (ICfAD) where he served as a board member and assisted in organizing the 2023 ICfAD International Symposium that took place in Mexico.

Dr. Camacho has won eighteen national and local piano competitions in Mexico, Cuba, and the United States. He has appeared as a soloist with orchestras in the United States and Mexico and has performed as a recitalist in the United States, Venezuela, Cuba, Japan, Norway, Italy, Serbia, Mexico, Brazil, and Spain. In 2009, he made his Carnegie Hall debut to great acclaim before a sold-out hall.



MALLORY MARIA PRUCHA

Mallory Maria Prucha is an Associate Professor of Costume Design within the Texas Tech School of Theatre & Dance, Head of Design, Technology, and Management Programs, and the Coordinator of Strategic Initiatives for the TTU College of Visual & Performing Arts. A member of United Scenic Artists, Local 829, IATSE, and National Vice Chair for Design Technology and Management with the Kennedy Center American College Theatre Festival, Mallory identifies as an Interdisciplinary.

In addition to Costume Design, Fine Arts and Composite Sketch Artistry, her research focus includes applied artistic practice in non-traditional contexts, such as first response and disaster relief training. Her collaborations with TTU Health Sciences Center, TTU Veterinary Science Center, and the City of Lubbock have trained thousands of service providers. Mallory's commitment to elevating "STEAM" has garnered awards including the Texas Tech Chancellor's Award for Excellence in Research and the TTU Presidential Award for Engaged Creative Activity.

She holds an MFA in Costume Design from the University of Nebraska-Lincoln and has taught at several universities nationwide. Samples of her work can be found by visiting www.malloryprucha.com

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Contact SNAAP's Executive Director,
Lee Ann Scotto Adams with questions
at leeann@snaaparts.org.



Strategies for Leading and Building a Team

Sante Fe Room

Arts deans typically lead with a cadre of associate and assistant deans; directors of advising, budget and operations, development, external relations, and IT; and a tireless executive assistant. But how to manage these individuals and have them work as a team effectively is a separate challenge. This discussion will draw on the work of Patrick Lencioni (*The Five Dysfunctions of a Team, The Ideal Team Player*), Brené Brown (*Dare to Lead*), and Robert Glazer (*Elevate Your Team*) to include some practical ways to build your team and to get everyone onboard with rowing in the same direction.



bruce d. mcclung

bruce mcclung is Dean of the College of Visual and Performing Arts (CVPA) at the University of North Carolina at Greensboro (UNCG), a position he has held for the past six years. With thirty-three years' experience in higher education, mcclung has held academic appointments at the University of Cincinnati's College-Conservatory of Music (CCM) where he served as Interim Dean for two years and Thomas James Kelly Professor of Music. At the University of Cincinnati, mcclung received the A. B. "Dolly" Cohen Award for Distinguished Excellence in Teaching and the Graduate School's Excellence in Doctoral Mentoring Award and was elected to the University's Academy for Fellows of Teaching and Learning. mcclung is the author of *Lady in the Dark: Biography of a Musical* (Oxford University Press), which received an ASCAP Deems Taylor Award, the Kurt Weill Prize, and the George Freedley Memorial Award's Special Jury Prize. He is co-editor of the two-volume critical edition of *Lady in the Dark* for the Kurt Weill Edition and served as the musical and text consultant for the Royal National Theatre's production of that musical play. Dean mcclung currently serves on the Board of Directors of the Carolina Theatre of Greensboro. He holds a PhD in musicology, an MA in musicology, and a MM in organ performance in literature from the Eastman School of Music, and a BM in organ performance from the New England Conservatory.




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**Meet Klaus in Santa Fe
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WEDNESDAY OCTOBER 15

1:00 - 2:00pm

Lunch

La Terraza Ballroom and Outdoor Terrace

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Where to Next? Leading Inclusive Excellence in Times of Uncertainty

Leadership in this moment requires addressing a constant stream of shifting challenges. In our conference agenda, we wanted to set aside time for open discussions about the key issues we're facing. We understand that this can be sensitive and complicated, as each institution may approach these challenges differently. We recognize that no matter our perspective, we are all dealing with uncertainty and change.

This is a facilitated discussion in which we invite all conference attendees to participate. Between 2020 and 2023, we witnessed a rapid acceleration of senior positions, commitment statements, and action plans espousing what is now widely called inclusive excellence. Since then, there have been declines in these efforts in higher education, non-profit, and corporate sectors. These declines are hastened by external political and economic pressures. This session responds to the question: What strategies can be used to initiate, organize, and sustain efforts to advance inclusive excellence values in such high-pressure, uncertain environments? The roundtable will be a forum for sharing ideas and discussing fruitful avenues as we prepare for another academic year of political contestation and uncertainty within colleges and universities.



AMELIA (AMY) KRAEHE Associate Vice President for Organizational Excellence and Impact, Arizona Arts, University of Arizona

Dr. Amelia (Amy) Kraehe is an accomplished leader and researcher in the arts, culture and education with 25 years of experience in universities, public schools, and museums. She has been a part of the University of Arizona's College of Fine Arts since 2018 and was named Associate Vice President for Organizational Excellence and Impact at Arizona Arts in 2025. She previously led the Office of Equity in the Arts and garnered several recognitions, including the university's Women of Impact Award for her effectiveness in driving discovery, interdisciplinary collaboration, community outcomes, and the empowerment of others.

Prior to her work in academic leadership, she steered the journal Art Education as Senior Editor and provided strategic direction and management for the international Art Education Research Institute. She co-founded the Racial Justice Studio as a platform for arts research in the public interest. A boundary-spanning scholar, Dr. Kraehe's writings, podcasts, public lectures, and workshops illuminate how sociocultural, economic, and political contexts influence the development of professional identities and organizational capacity within educational and cultural institutions. She has published four books, and her work regularly appears in peer-reviewed research journals. She received the Manuel Barkan Memorial Award for her scholarly work and the Mac Arthur Goodwin Award for Distinguished Service in the Profession from the National Art Education Association.

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WEDNESDAY OCTOBER 15**2:30pm****Travel to the Santa Fe Opera**

Load motorcoach at 2:30 pm for a 2:40 pm departure

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Matiz Architecture & Design**Time at the Santa Fe Opera**

Time will be spent in the outdoor theatre, small group tours of the design and production shop areas, and a Celebrate the Arts Reception in Dapples Pavilion.

The schedule will look something like this:

- 3:15 – 4:00pm in the outdoor theatre
- 4:00 – 5:00pm in small group (30 – 40) tours of the design and production shop areas
- 5:15 – 6:15pm Celebrate the Arts Reception in Dapples Pavilion
- 6:30 - 6:45pm Motorcoaches depart the Santa Fe Opera and return to the conference hotel



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WEDNESDAY OCTOBER 15

Celebrate the Arts Reception

Dapples Pavillion at the Santa Fe Opera

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The opera property totals 155 acres; the mesa-top portion is home to the Crosby Theatre, Stieren Orchestra Hall and patron parking. The lower grounds, to the northeast, are called “The Ranch” as homage to the San Juan Ranch, a guest resort housed there for many years. The ten-acre campus of offices, cantina, swimming pool and an enormous sloping lawn with its mountain views is surrounded by numerous rehearsal halls all nestled into a hillside. It is in the welcoming Dapples Pavillion we will enjoy our Celebrate the Arts Reception.

The striking, state-of-the-art, open-air theater has won several prestigious design awards and is widely recognized for blending contemporary design aesthetics with traditional building materials. It commands a panoramic view of the Jemez Mountains to the west and the Sangre de Cristo Mountains to the east. Over the years, the theater has evolved from a 480-seat structure built in 1957, to an open-air house seating 1,889 built in 1968 as a result of a fire to the original theater in 1967, to the current structure built during extensive reconstruction in 1998.

The current theater has a seating capacity of 2,126 and an additional 106 standing room places. Every seat and standing room position offers an individual Electronic Libretto System — a high-resolution full-color LCD touchscreen on which instantaneous translations in English

and Spanish appear. The new system (launched in the 2019 season), represents the next generation in seatback title technology. In addition to privacy filters, the system allows for the use of diacritics or accent marks that are crucial to properly representing language translations.

The combined area of the sweeping stage and mezzanine covers 26,615 square feet with a clerestory joining the two roofs. The “shape of the sound” inspired the roof concept, and its curves directly follow the acoustic reflections of sound from the stage to the audience. Another advantage of the large roof is its capability to collect rainwater; approximately 80,000 gallons can be collected from the roofs of the theater and Stieren Orchestra Hall. Stored rainwater is used to maintain the opera grounds.

In February 2025 the Santa Fe Opera successfully completed its multi-phase solar power initiative, significantly reducing its carbon footprint and advancing sustainability across campus. With a total capacity of 214 kW and 431 solar panels installed on the Dapples Pavilion, Stieren Orchestra Hall and a large ground-based array, the system generates over 400,000 kWh of clean energy annually. This offsets nearly half of the opera’s daytime energy use, saves more than \$1.3 million in electricity costs, and prevents the emission of 13 million pounds of greenhouse gases.



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THURSDAY OCTOBER 16

8:00 - 8:30am

Breakfast and Networking

La Terraza Ballroom and Outdoor Terrace

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8:30 - 8:50am

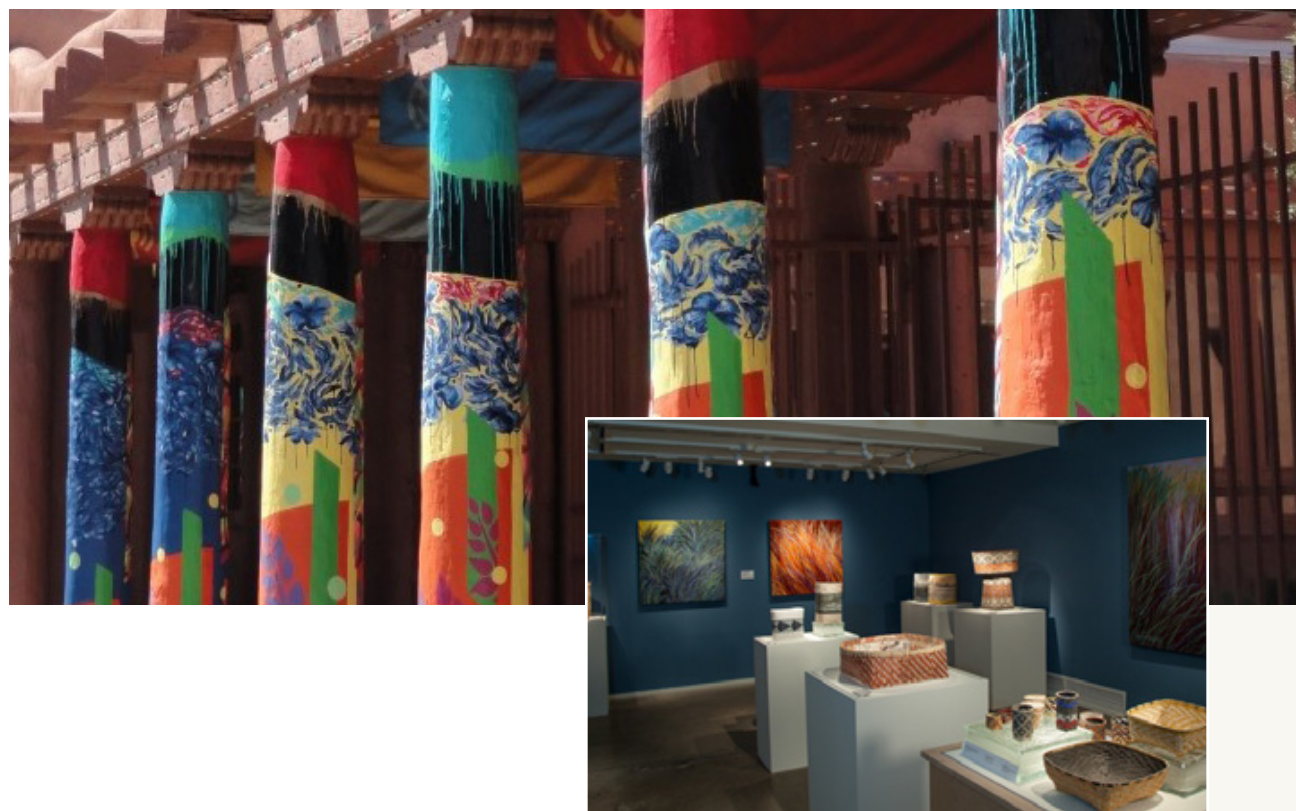
History and Place in the Native American Art Field of the Institute of American Indian Arts (IAIA)

IAIA exemplifies creative excellence and what may be accomplished through an Indigenous approach to academics, community involvement, and museum practices. By promoting and expanding access to contemporary Indigenous arts through educational programming, research and exhibitions, IAIA is empowering Native creators and introducing non-Native audiences to Indigenous peoples' vitality, resilience, and contemporaneity. IAIA is a 1994 Land-Grant institution providing training and outreach rooted in Traditional Ecological Knowledge (TEK) that promote tribal sovereignty and self-determination.

The Institute of American Indian Arts has been selected by ICfAD's board of directors as being one of two recipients of this year's Award for Arts Achievement & Excellence.

9:00 - 9:45 am

Visit the Institute of American Indian Arts (IAIA) Museum of Contemporary Native American Arts





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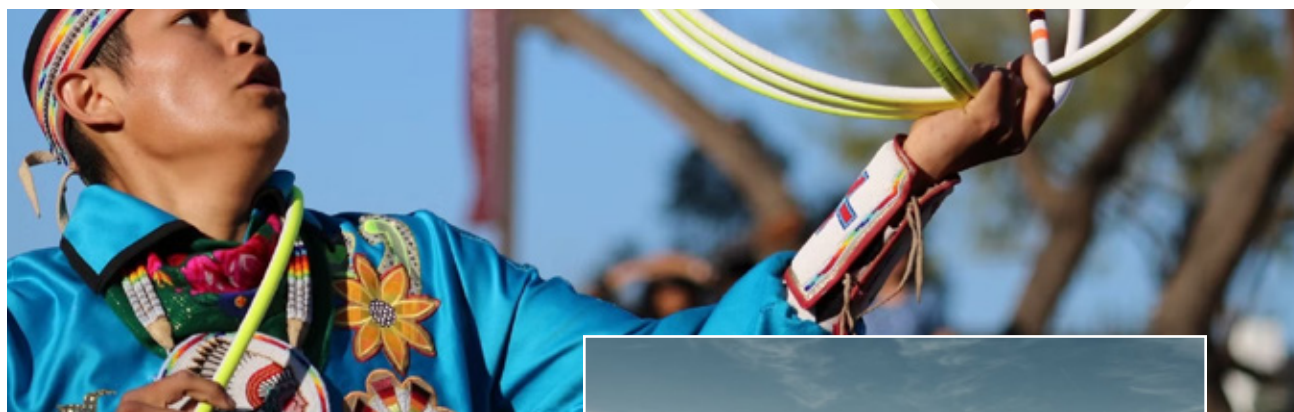
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9:45 - 10:00 am
Reflection Break
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10:00 - 10:15am
Native American Hoop Dance
 La Terraza Ballroom and Outdoor Terrace

Like other native dances, hoop dance is not acrobatic but restrained. The dancer usually takes small steps when performing the dance. Hoop dance, an individual dance, is a "show dance" in some tribes. They will move either clockwise or counterclockwise as determined by their cosmology and worldview. Native American Hoop dance usually focuses on very rapid moves but sometimes speed and creativity balance the scoring between Hoop dancers who use only four hoops but dance to extremely fast songs, versus dancers with 20 or more hoops who dance to a slower drumbeat. Every dance is as individual as the person who choreographs it.



You're Invited

**ROUNDTABLE DISCUSSIONS—CALL FOR PROPOSALS:
FOR NEXT YEAR'S CONFERENCE IN DETROIT**

Roundtable Discussion Topics

Watch your email for a call for proposals.

When submitting, please include the following items:

- a suggested title
- an introductory paragraph about your proposed discussion topic
- a photo related to your discussion topic, if applicable
- facilitators' bios (250 words or fewer)
- facilitators' photos

Send to: Executive Director Alison Pruitt » alison@icfad.org

10:15 - 11:15 am

ICfAD's Diversity, Equity, Inclusion & Belonging (DEIB) Committee presents . . Considering Gender Identity and Expression in Arts Education

Lumpkins Ballroom

Arts faculty are often challenged to provide adequate support for their trans and gender-expansive students, who are actively seeking a safe and welcoming space to authentically express their gender identity. This panel will seek to examine best practices for inclusive teaching, challenging the traditional paradigms of voice type, gendered casting, traditional stagecraft, etc. Special thanks to our recorder for this session: Linda Kean, Dean, College of Fine Arts and Communication, East Carolina University



BRAD BROCK Director, School of Theatre, Florida State University

Brad holds a Masters and Doctoral degree in Higher Education from Florida State University. Brad is a native of Tallahassee and earned his Bachelor degree from the University of Florida. Prior to joining the School, Brad worked with the Dean of Students Office and Advising First at Florida State University. Brad's primary responsibilities in the School of Theatre are community engagement and outreach, marketing and communications, the Fine Arts Ticket Office, IT, and special events. He is an active member of the National Association of Student Personnel Administrators.



JOSEPH HENN Studio Company Dancer, Louisville Ballet

Joseph began his ballet training in Greenville, South Carolina at International Ballet Greenville, performing soloist and corps de ballet roles with their training company. Prior to graduating from high school, he was honored with the Cassandra Gary Memorial Scholarship for Dance, as well as receiving the National Merit Scholarship from Butler University. In 2024, Joe graduated Cum Laude with a BFA in Dance Performance from Butler University. He was fortunate to premiere as a soloist in new works by David Ingram and Derek Reid, as well as dancing as the Tea soloist in the Nutcracker. While part of the Butler Ballet, Joe acted as a student representative, directed the 2022 Student Choreography Showcase and was a selected choreographer for Senior Choreography Productions.



DANA ZENOBI Associate Professor of Music, Butler University

Dana earned national recognition as an interpreter of art song by women when she was awarded an Honorable Mention for Exceptional Repertoire by The American Prize (2016). She has appeared as concert soloist with ensembles including the Austin Civic Orchestra, the Valley Symphony Orchestra and Chorale, the Austin Chamber Ensemble, and line upon line percussion ensemble. She is featured on Viola by Choice chamber music ensemble's 2010 debut recording, Florilegium.

11:15 - 11:30 am

Reflection Break

Mezzanine

11:30 - 11:55 am, 12:00 - 12:25 pm, 12:30 - 12:55 pm

Roundtable Discussions

Board Room, New Mexico Room, Santa Fe Room and Portal

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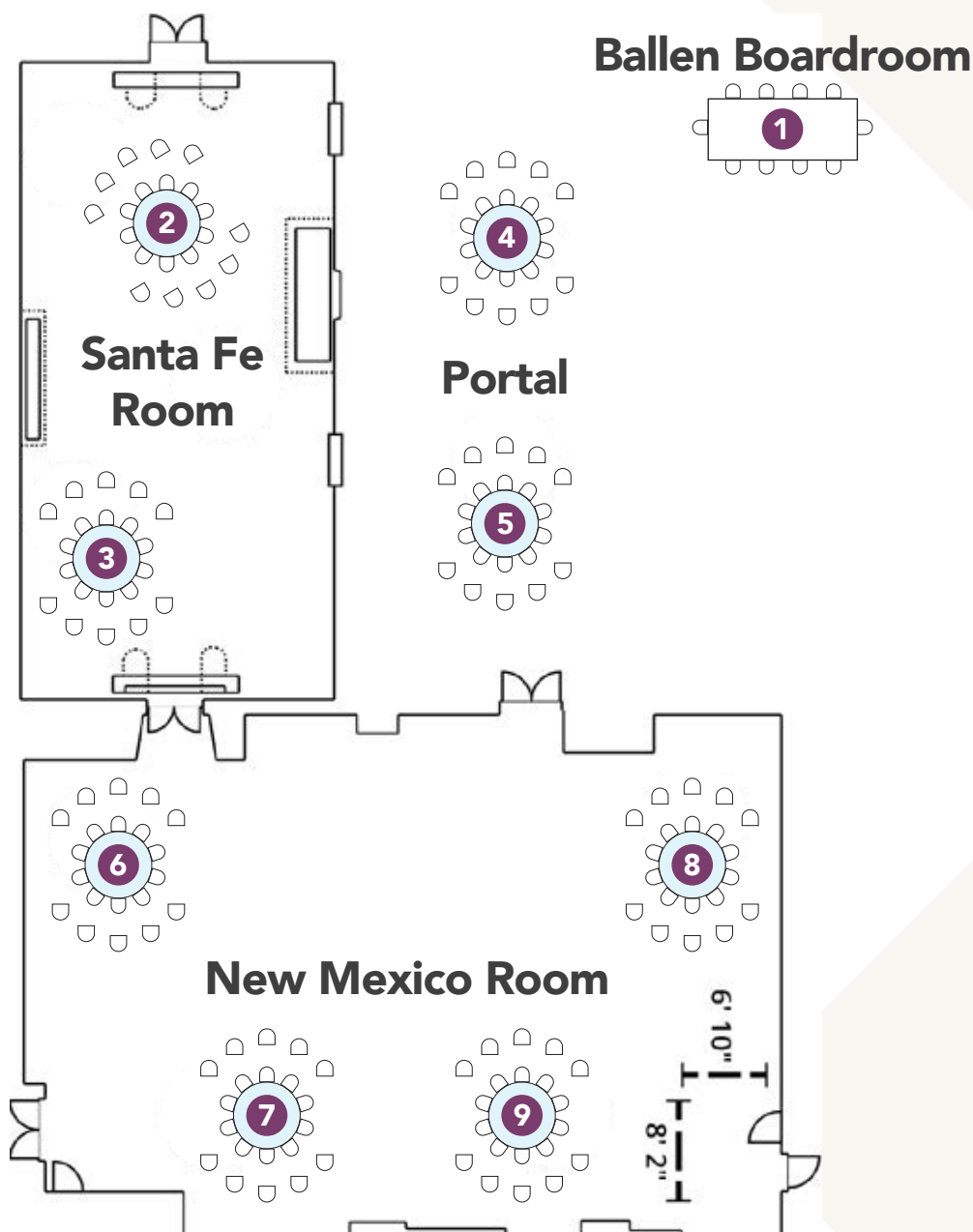
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Roundtable Location Map

- 1 Beyond Icebreakers and Office Hours
- 2 Communicating Creativity
- 3 Considering Gender Identity and Expression in Arts Education: Continuing the Discussion
- 4 Cultivating Cultural Context: Crafting Fine Arts Programs with Regional Relevance
- 5 From Classroom to Backlot
- 6 Humanizing Performance Assessment in Complex University Environments
- 7 Post-Pandemic Changes to the Arts Executive Search Process
- 8 Sustaining the Arts When Resources are Scarce
- 9 University-Prison Partnerships



Beyond Icebreakers and Office Hours: Implementing an FYE Course for Students in the Arts to increase retention

THURSDAY
OCTOBER 16

Retention is a nation-wide priority for all colleges and universities. For many, the first-year seminar (FYS) or first-year experience (FYE) course can be a strategy in positively influencing student retention. This session will share the experience of implementing a FYE course within a college of communication and fine arts including class structure, course content, successes, and challenges.



MELISSA BERKE Associate Dean for the College of Communication, Fine Arts and Media at the University of Nebraska at Omaha

In this position she oversees academic affairs including faculty reappointment, promotion and tenure, curricular matters, and assists with college operations. Prior to her role in administration, Dr. Berke served as the first female and first chair of color in the UNO music department where she also taught undergraduate and graduate courses in music education. Her specialization in early childhood/elementary music made her a sought-after clinician at many national and regional conferences. Melissa received both her Bachelor of Music Education and Master of Music Education degrees from Drake University, and her PhD from The University of Arizona.



ABBIE SYREK Assistant Dean for the College of Communication, Fine Arts and Media at the University of Nebraska at Omaha.

In this role, she oversees student success, which includes recruitment, retention, degree audits, advising, and college event planning. Prior to this position, she served as Senior Lecturer in the School of Communication where she taught undergraduate and graduate courses in Communication Studies. She also supervised Graduate Teaching Assistants and served as Course Coordinator for oral competency curricula. Abbie Syrek was also the Director of Forensics for 17 years, during which she won several regional and national awards for coaching and teaching excellence. She received her Bachelor of Arts in Communication Studies from the University of Nebraska at Omaha and her Master of Arts in Communication from Kansas State University.

Communicating Creativity: Using Data to Shape Narratives for Arts Education in a Complex Landscape

THURSDAY
OCTOBER 16

Arts colleges face headwinds with students, parents and authorizers about the real and perceived value of arts education and creative careers. It is vital to both share the inspirational and human-centered value of the arts, but also to shape multiple narratives grounded in the workforce, economic and health impact of arts work for stakeholders in our rapidly changing landscape. This session will explore how the Strategic National Arts Alumni Project data and key state and regional workforce and economic data tools can be deployed to help admissions, fundraising and administrative leaders craft clear, compelling and data-driven conversation frameworks for arts education and its value in our shifting world



LEE ANN SCOTTO ADAMS Executive Director of SNAAP (Strategic National Arts Alumni Project)

Lee Ann Scotto Adams brings nearly 20 years of expertise in nonprofit management, higher education, and the arts. She holds a B.F.A. from the Rhode Island School of Design (RISD) and an M.S. in Nonprofit Management from Northeastern University. As the executive director of SNAAP (Strategic National Arts Alumni Project), Lee Ann is committed to promoting the value of arts education and supporting and advancing the arts research ecosystem. Previously, she served as executive director of the Association of Arts Administration Educators (AAAE) and assistant director of programs and operations at the Association of Independent Colleges of Art & Design (AICAD)—making meaningful contributions to the field in each of these roles. Her career also includes roles in admissions at RISD and as an administrator in the Fine American Paintings Department at Christie's Auction House. Lee Ann is deeply engaged in the Rhode Island arts community, having served as treasurer of the Rhode Island Art Education Association, and is currently serving as Vice President for DownCity Design, a community design/build non-profit that empowers youth through design education. In addition to her leadership roles, she maintains an active creative practice as a painter and is passionate about strengthening the arts through her professional contributions and board service.



JENNIFER GILLIGAN COLE (JEN) Jordan Schnitzer Dean of Pacific Northwest College of Art at Willamette University in Portland, Oregon

Prior to her appointment as Dean, she was the Chief of Staff at the Herberger Institute for Design and the Arts at Arizona State University the largest comprehensive art and design college in the U.S. While there, founded The National Collaborative for Creative Work—an applied research center focused on artist/culture work and social change in America. Cole served nearly a decade as Nashville, Tennessee's chief cultural officer working with the mayors, elected officials, artists, and cultural organizations to explore how arts and cultural participation were central to community prosperity. While there she led national models in equitable creative placemaking, public funding and policy for the arts. She is a thought leader in cultural policy and planning, artist economies and urban arts ecosystems and has held board and advisory positions with Americans for the Arts, IL Arts Alliance, Western State Arts Federation (Creative West), ArtPlace America, Creative Capital, Grantmakers in the Arts and the National Endowment for the Arts. Cole is the co-founder of the Cultural Policy Action Lab, a national community of practice program for public sector workers who seek to advance racial equity through arts, culture and public policy. She holds a B.A. with honors, in English from the University of Mary Washington in Fredericksburg, VA.

Considering Gender Identity and Expression in Arts Education: Continuing the Discussion

THURSDAY
OCTOBER 16

Providing adequate support for our trans and gender-expansive students requires challenging the traditional paradigms of voice type, gendered casting, traditional stagecraft, etc. Our earlier panel discussion started the discussion about and sharing of best practices, and this roundtable will provide space for continued contemplation and dialogue centered around inclusive teaching and creating a safe and welcoming space to ensure our students can authentically express their gender identity.

This discussion will be facilitated by Lisa Brooks, Dean, Jordan College of the Arts, Butler University.



LISA BROOKS Dean, Jordan College of the Arts, Butler University

Lisa Brooks came to Butler in 1994 as a member of the violin faculty. Prior to her appointment as Dean of JCA, she served as Chair of the School of Music and Director of the Graduate Music Program. She held previous faculty appointments at Baylor University, the University of Wisconsin at Eau Claire, Messiah College, and Dickinson College. Brooks received both a bachelor's and master's degree in violin performance from West Virginia University. Her doctorate in violin performance is from the State University of New York at Stony Brook.

Cultivating Cultural Context: Crafting Fine Arts Programs with Regional Relevance

THURSDAY
OCTOBER 16

As fine arts colleges seek to recruit students in our increasingly connected world, finding ways to differentiate programs and offer special and even unique value has become more important than ever. While accreditation standards can have the effect of leading programs toward similar structures, flexibility within those same standards allows for creativity and exploration of opportunities that are location-specific. These include leveraging local arts and cultural values, engaging with community resources, collaborating with local artists and arts organizations, and integrating regional traditions and practices into the curriculum. This discussion looks at the progress of two schools in working to enhance and develop programs specific to their geographic locations and their efforts to foster a sense of place within their fine arts programs.



COURTNEY CRAPPEL Dean, the University of Missouri-Kansas City Conservatory

Courtney Crappell joined the University of Missouri-Kansas City Conservatory as Dean in 2022. Since then, he has been leading strategic planning efforts focused on interdisciplinary initiatives and community-centered learning and research. As a specialist in piano and piano pedagogy, Dean Crappell authored the book *Teaching Piano Pedagogy: A Guidebook for Training Effective Teachers* (Oxford, 2019), which has been described as “essential to the professional pedagogue’s bookshelf.” In 2021, his interdisciplinary research team’s article, “The Effects of Group Keyboard Music Making on the Mood States of College Students,” appeared in the journal *Psychology of Music*. He is currently preparing a book chapter titled, “Training the Teachers,” for the forthcoming Oxford *Handbook of Piano Pedagogy* with co-author Liz Haddon (Univ. of York, England). Active in service for national and international organizations, Dean Crappell is an elected member of the National Association of Schools of Music (NASM) Commission on Accreditation. He also serves on the board for the Music Teachers National Association (MTNA) and is a member of the College of Examiners (Piano) for the Royal Conservatory of Music in Toronto, Canada.



ANDREW DAVIS Founding Dean of the Kathrine G. McGovern College of the Arts at the University of Houston

Andrew Davis is Founding Dean of the Kathrine G. McGovern College of the Arts at the University of Houston and holds the Cullen Foundation Endowed Dean’s Chair. His work has focused on integrating interdisciplinary training into the curriculum and on establishing the arts as a leading force for social engagement and community impact. He is an advocate for the value of a fine-arts and liberal-arts education; the benefits of international study-abroad opportunities for students; and the opportunity for the arts to actively engage and transform universities and their cities. A music theorist by training and a long-time board member of the Texas Society for Music Theory, he has published and lectured widely on opera and instrumental music of the Romantic and late-Romantic periods. He is the author of two books: *Il Trittico, Turandot, and Puccini’s Late Style* (Indiana University Press, 2010) and *Sonata Fragments: Romantic Narratives in Chopin, Schumann, and Brahms* (Indiana University Press, 2017). He is co-founder and moderator of the Council of Texas Arts Deans and in Houston serves on numerous boards, including the Phi Beta Kappa Alumni Association of Greater Houston, the Houston Symphony Orchestra, the Museum of Fine Arts, Houston, the Houston Arts Alliance, and the Frank Liù Jr. Academy of Music and the Arts. He is President of the Board for Workshop Houston, an innovative non-profit committed to resource development for under-served youth through education and the arts.

From Classroom to Backlot: Rethinking Film Education in a Decentralized Industry

THURSDAY
OCTOBER 16

College campuses are rethinking their academic offerings in film studies and production as the entertainment industry expands beyond traditional hubs like Hollywood and New York. With Netflix, Paramount, and other studios opening production facilities in states like New Mexico, Montana, and Texas, the demand for skilled talent in these regions is growing. As a result, campuses in these states are adapting their curricula to better align with industry needs.

Programs that once focused primarily on film theory are integrating hands-on courses in cinematography, sound design, commercial music, visual effects, and production management. Schools are partnering with studios and local film commissions to offer internships and apprenticeships, giving students direct access to professional projects. Additionally, campuses are incorporating regional storytelling, Indigenous cinema, and documentary filmmaking to reflect the unique cultural narratives of these areas. As industry decentralizes, universities must evolve, ensuring students graduate with practical skills that meet the demands of an expanding film landscape.



DENNIS BREE AIA, LEED AP, Global Design Leader, Principal, DLR Group

Dennis has experience in multiple phases of design and project development. He has worked in a variety of building types including institutional, governmental, and specializes in cultural and performing arts facilities. He is often employed in fundraising efforts including rendering production and public outreach. He is committed to design excellence. Dennis is a faculty associate at the Design School at Arizona State University, where he has taught both undergraduate and graduate design studios in architecture.



JAMES STONE Department Chair, Film and Digital Arts, University of New Mexico

Dr. James Stone has served as chair of the department of Film and Digital Arts at The University of New Mexico since 2015. He has spearheaded the transformation of the department's curriculum to adapt to film, animation, and gaming industry opportunities. This change has resulted in explosive enrollment, a pipeline of skilled graduates finding well-paid jobs at Netflix and other major companies, and national attention for a department that is now a destination for out-of-state students eager to study and build their network at the heart of a burgeoning digital media scene.

Under Stone's stewardship, the department instituted The Show, a large-scale real world moviemaking experience with students taking the lead and working alongside industry professionals, and The Mentor Series, an ongoing symposium in which film luminaries offer advice to students and community members on how to find success doing what they love. Stone also helped develop the UNM Sitcom Boot Camp, an immersive, six-week course in sitcom creation taught by Hollywood director Brian Levant.

Stone's primary academic interests are in British cinema, American popular culture, apocalyptic imagery, and gender studies. His book *America Through a British Lens: Cinematic Portrayals, 1930-2010* is published by McFarland.

Humanizing Performance Assessment in Complex University Environments

THURSDAY
OCTOBER 16

Academic colleges, schools or faculties are inherently complex entities where multiple levels of work and competing priorities must be carefully balanced. Leaders are responsible for managing two broad categories of staff: academic staff, who must engage meaningfully across the four pillars of teaching, research, administration, and service, and support and administrative staff, who must navigate the dual demands of faculty imperatives and directives from central administration. In this layered environment, performance assessment is both necessary and challenging.

In the increasingly technocratic management regimes of big universities, productivity measures and performance evaluation frameworks have become rigid and heavily reliant on quantifiable metrics. Human Resource (HR) solutions often employ elaborate systems of Key Performance Areas (KPA) and Key Performance Indicators (KPIs), with goal libraries that require individuals to assign weightings to different tasks. While these frameworks offer a structured approach, they often limit the ability of line managers to recognize and reward the intangible qualities that contribute to exceptional performance – particularly in disciplines within the creative arts, where innovation, collaboration, creativity, and mentorship are critical components of success.

This facilitated discussion will focus on my experience in aiming to humanize performance assessment processes while maintaining alignment with ambitious university performance goals. I will explore the challenges of navigating institutional accountability structures while ensuring that faculty and staff feel valued beyond rigid metrics. Key themes will include:

- The limits of conventional HR-driven assessment models in creative and academic settings.
- Strategies for recognizing and rewarding contributions that do not fit neatly within quantifiable frameworks.
- The role of faculty leadership in fostering a culture where assessment supports both institutional objectives and individual professional growth.
- Practical approaches to balancing accountability with flexibility in performance management.

Participants will be invited to reflect on their own experiences, share best practices, and collectively explore ways to refine assessment models to better serve the complex and dynamic nature of academic faculties. The discussion will be particularly relevant to those in leadership roles seeking to balance institutional mandates with the human elements that drive academic and creative excellence.



FEDERICO FRESCHI Executive Dean: Faculty of Art, Design & Architecture University of Johannesburg

Federico previously served as Professor and Head of College of Te Maru Pūmanawa | Creative Practice & Enterprise at Otago Polytechnic | Te Pūkenga in Dunedin, New Zealand. An internationally published art historian, he has held leadership roles including Vice-President of the Comité International d'Histoire de l'Art (CIHA) and President of the South African Visual Arts Historians (SAVAH). He sits on the advisory committee of Forum Kunst und Markt (Technische Universität Berlin), is a member of the Cultures, Histories, and Identities in Visual Studies Research Network (University of Otago), and was lead editor of *Junctures: The Journal for Thematic Dialogue* while in New Zealand. His recent publications include the co-edited volumes *Troubling Images: Visual Culture & the Politics of Afrikaner Nationalism* (Wits University Press, 2020) and *The Politics of Design: Privilege and Prejudice in Aotearoa New Zealand, Australia and South Africa* (Otago Polytechnic Press, 2022). His forthcoming edited volume, *Lines Through Time: GLH Architects 1945–2025*, will be published by University of Johannesburg Press in 2025.

Post-Pandemic Changes to the Arts Executive Search Process

THURSDAY
OCTOBER 16

The COVID-19 pandemic dramatically changed the focus of arts school executives as they navigated crisis management while keeping arts education programs afloat. The post-pandemic climate has affected not only the skills that executives are intended to possess but also the search and interview process itself. This discussion will explore how arts executives are recruited and selected, leadership attributes, and how the pandemic has changed the search process. The discussion will be led by an experienced partner from an executive search firm and a current dean.



JACQUELINE "JACKIE" MILDNER

Jacqueline "Jackie" Mildner joined Isaacson, Miller in 2005, continuing her career in executive development for associations and higher education institutions. An active member of both the arts and culture and STEM practices, she has recruited leaders for non-profit and international organizations, including the New York Botanical Garden, the Missouri Botanical Garden, the Chicago Botanic Garden (current search), Heifer International, the Chautauqua Institution, the Mutter Museum at the College of Physicians of Philadelphia, the Denver Museum of Nature and Science, the Jeanne Tannenbaum Center for Creative Practice, the Crocker Art Museum, the Ulrich Art Museum, the Weatherspoon Art Museum, the U.S. Institute for Theatre Technology and the Please Touch Museum.

Before coming to Isaacson, Miller, Jackie led the Congressional Fellows Program of The Brookings Institution, which brought young, promising executives to Capitol Hill. At the International Women's Forum, she worked with women of accomplishment and prestige who served as mentors to women at the critical mid-point of their careers.



bruce d. mcclung Dean of the College of Visual and Performing Arts at the University of North Carolina at Greensboro (UNCG)

bruce mcclung is Dean of the College of Visual and Performing Arts (CVPA) at the University of North Carolina at Greensboro (UNCG), a position he has held for the past six years. With thirty-three years' experience in higher education, mcclung has held academic appointments at the University of Cincinnati's College-Conservatory of Music (CCM) where he served as Interim Dean for two years and Thomas James Kelly Professor of Music. At the University of Cincinnati, mcclung received the A. B. "Dolly" Cohen Award for Distinguished Excellence in Teaching and the Graduate School's Excellence in Doctoral Mentoring Award and was elected to the University's Academy for Fellows of Teaching and Learning. mcclung is the author of *Lady in the Dark: Biography of a Musical* (Oxford University Press), which received an ASCAP Deems Taylor Award, the Kurt Weill Prize, and the George Freedley Memorial Award's Special Jury Prize. He is co-editor of the two-volume critical edition of *Lady in the Dark* for the Kurt Weill Edition and served as the musical and text consultant for the Royal National Theatre's production of that musical play. Dean mcclung currently serves on the Board of Directors of the Carolina Theatre of Greensboro. He holds a PhD in musicology, an MA in musicology, and a MM in organ performance in literature from the Eastman School of Music, and a BM in organ performance from the New England Conservatory.

Sustaining the Arts When Resources are Scarce

THURSDAY
OCTOBER 16

As public funding for arts education continues to decline, especially at state colleges and universities outside major metropolitan hubs, academic leaders face mounting pressure to demonstrate the value and viability of their arts programs. This round table will explore how integrating STEAM (Science, Technology, Engineering, Arts, and Mathematics) into curriculum and campus facilities can serve as a powerful tool to attract students and support from potential donors. By combining artistic practice with hands-on experience in technology and innovation, academic institutions can create programs that are not only culturally vital but also economically relevant. Deans and administrators will share ideas on how to build these connections across departments, secure external partnerships, and advocate for investment in creative infrastructure.

The University of New Mexico (UNM) offers a compelling example of this approach through its new Center for Collaborative Arts and Technology (CCAT). Situated in Albuquerque, a growing hub for film, television, and digital media production, the CCAT connects students with innovative tools and industry-relevant experiences. This session will highlight how UNM is aligning its arts programming with the state's thriving creative economy, giving students opportunities to build careers in animation, film, XR, and design, all within reach of their classrooms. Participants will consider how similar strategies might be adapted in their own regions, using local industries and interdisciplinary collaboration to sustain and elevate the arts in resource-limited environments.



STEWART SKYLAR COPELAND ARTSLab Director (Arts, Research, Technology and Science), University of New Mexico

Stewart Copeland is a transdisciplinary artist with a passion for emergent media, new narrative genres, and artistic research. His art often incorporates technology as a means to explore, dissect, and interrogate technological systems themselves. Collaboration across disciplines plays a major role in his practice, particularly in the field of science where he often works with biologists, engineers, ecologists, and wildlife management personnel.

Stewart was a documentary filmmaker and professional musician in Tennessee before moving to Providence where he received his MFA from the Rhode Island School of Design. He was a lecturer in New Media at the University of Illinois and instructor in the Digital + Media and Landscape Architecture departments at RISD. Since 2018, Stewart has worked as a consultant and researcher for Nature Lab where he handles EPSCOR related visualization and imaging projects. He is a co-creator of VIS-A-THON, a collaborative art-based visualization program funded by the National Science Foundation and the RI C-AIM.

University-Prison Partnerships: Facilitating Transformation through the Arts

THURSDAY
OCTOBER 16

Engaging in the arts can facilitate healing, expression, identity, and community. For those inside carceral spaces, the opportunity to express themselves through the arts is particularly impactful as it can provide them the vital experiences of freedom, imagination, and possibility necessary to survive, perhaps even thrive. For university leaders, faculty, and students, the practice arts and art therapy in prisons is a rich opportunity for mutual learning, community building, and creative practice. Between them, Annie Buckley and Dave Gussak have 50 years of experience bridging cultures by bringing the arts and art therapy to those that are imprisoned. Join them in dialogue to learn and explore the ways that Universities and Colleges can leverage such creative experiences to build partnerships with local corrections organizations. Participants will explore such questions as: How and why does creative expression thrive in what is essentially an uncreative space? What are the specific benefits that the arts bring to those inside? What unique partnerships exist between universities and carceral systems that bring the arts and the art therapies inside its walls? Ultimately, this round table will initiate discussions that will continue well past its allotted time, resulting in an expansion of awareness of—and a desire to facilitate—such transformations.



ANNIE BUCKLEY founding Director of the Institute for the Arts, Humanities, and Social Justice at San Diego State University

Annie Buckley, MFA is a multidisciplinary artist, writer, and founding Director of the Institute for the Arts, Humanities, and Social Justice at San Diego State University, where she is also Professor of Visual Studies. Buckley is also the founder and director of Prison Arts Collective, a statewide initiative in California that has brought arts to over 8,000 people in prisons since 2013, and VISTA (Valuing Incarcerated Scholars through Academia), an SDSU BA degree at Centinela State Prison.

Buckley is the author of more than 250 reviews and essays on contemporary art in international publications including Artforum and Art in America and has written extensively about her work in prisons for the Los Angeles Review of Books. She is the editor, most recently, of Higher Education and the Carceral State (Routledge, 2024) and is at work on a monograph. Buckley has been awarded numerous grants and contracts from the California Arts Council, CDCR, the NEA, and the Mellon Foundation.



DAVID GUSSAK Ph.D., ATR-BC, HLM is Professor for the Florida State University Art Therapy program

David Gussak, Ph.D., ATR-BC, HLM is Professor for the Florida State University Art Therapy program; for 10 years, he served as Chairperson for the university's Department of Art Education. Dr. Gussak has more than 30 years of clinical and practical experience as an art therapist in numerous settings, including various forensic systems, several correctional institutions, a private practice and as the Project Director of the FSU/FI Department of Corrections Art Therapy in Prisons program. In 2025, Gussak developed and now directs the Florida State University Institute for Art and Art Therapy with the Imprisoned [AATI].

He has presented extensively internationally and nationally on—amongst many topics—forensic art therapy and art therapy in forensic settings. Along with more than 50 journal and chapter publications, he has authored several books, including Art on Trial: Art Therapy for Capital Murder Cases [2013, Columbia University Press], Art and Art Therapy with the Imprisoned: Re-Creating Identity [2019, Routledge], and The Frenzied Dance of Art and Violence [2022, Oxford University Press]. He is co-editor [with Dr. Marcia Rosal] of the upcoming 101 chapter textbook The Wiley Handbook of Art Therapy [2nd edition].



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In the Community

The College of Arts and Architecture (A&A) is an epicenter of creative practice and engagement. We offer a wide range of inspiring and provocative music and theatre performances and innovative art and design exhibitions, as well as lectures and symposia by global thought-leaders. A&A is committed to fostering an inclusive community via all outreach, engagement, and academic programming.

For the Future

A&A is a close-knit, collaborative, and innovative arts and design community. We are the home of internationally recognized scholars, researchers, educators, artists, and innovators who make world-changing advances. We prepare artists, designers, scholars, teachers, performers, and professional practitioners for exciting careers through their inspirational application of creativity, knowledge, and skills.

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The Penn State School of Music Opera Theatre production of *The Miller's Daughter*. Photo: Tess Dubler.

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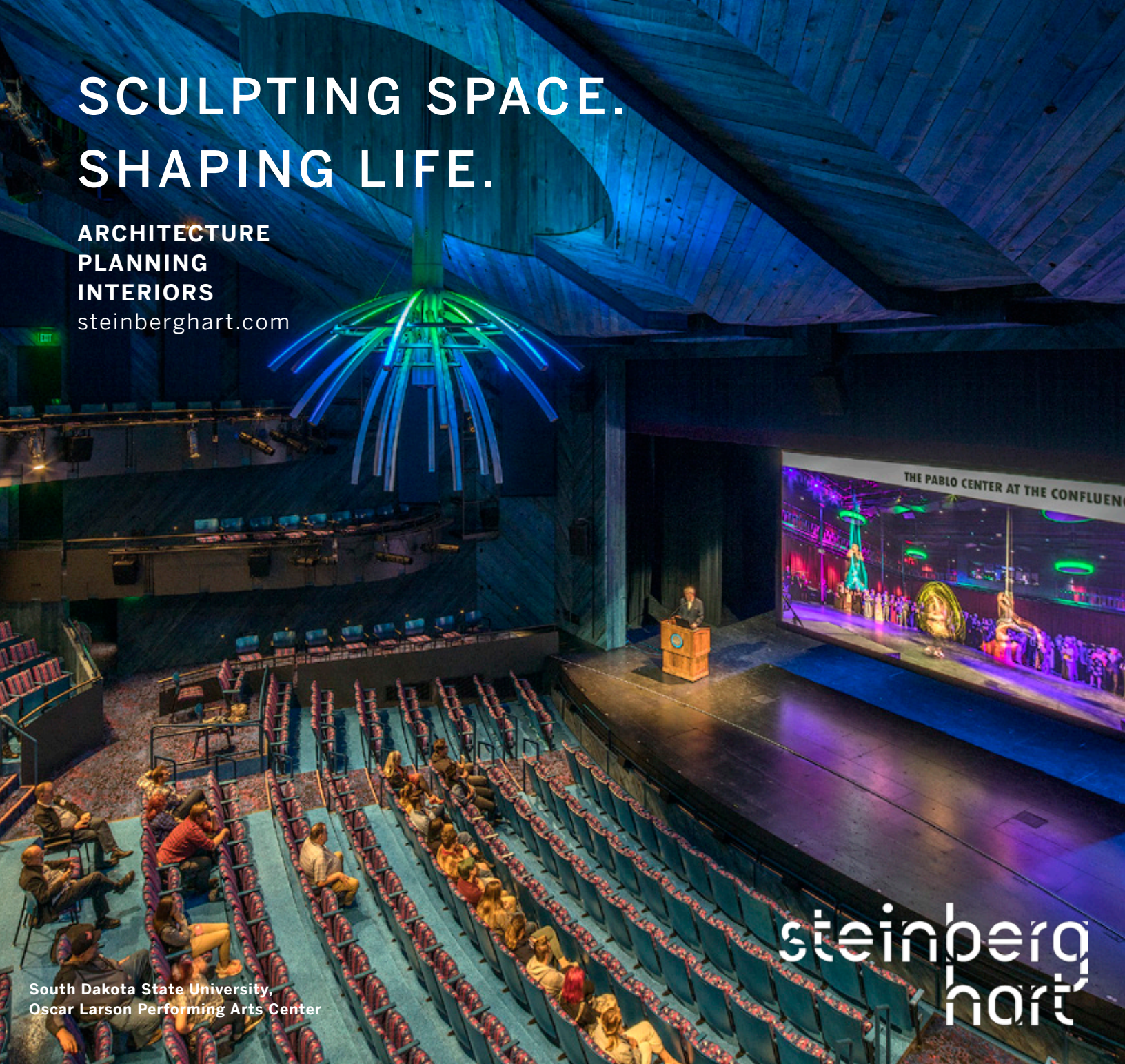
ICfAD ANNUAL BUSINESS MEETING AGENDA

International Council for Arts Deans

Call to Order.....	James Frazier, President
Approval of Minutes of Annual Meeting 2024	Members
Membership Report	Page 87
Treasurer's Report.....	Sabrina Madison-Cannon, Treasurer
Appreciation to Outgoing Board Members	James Frazier, President
62nd Annual Conference.....	James Frazier, President
Election Results	Nancy Uscher, Nominating Committee Chair
Adjourn	

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The Pablo Center at the Confluence



Manhattan School of Music,
Neirdorff-Karpati Hall

Minutes of the 2024 Annual Meeting International Council for Arts Deans

Thursday, October 10, 2024

The Annual Meeting of the International Council of Fine Arts Deans (dba International Council for Arts Deans) was called to order by President Nancy Uscher at 1:00 p.m. Eastern on Thursday, October 10, 2024 as part of ICfAD's 60th Annual Conference. Appreciation was expressed for companies who sponsored the lunch and award presentation.

Approval of Minutes: Annual Meeting 2023

A motion was made, seconded and unanimously approved the minutes of the 2023 Annual Meeting as they appeared on pages 56 of the conference program be approved as presented.

Membership Report

President Uscher highlighted membership figures that also were presented in the conference program.

President Uscher thanked Secretary Eileen Stremple for her warm connections with new members throughout the year.

2024 was the first year that a bundled membership opportunity had been offered to members, inviting as many as five individuals from an arts academic to benefit through programming and communications with colleagues in the ICfAD network. President Uscher reminded members that the organization offers discussion and learning opportunities for various members of administrative teams – including associate deans, assistant deans, chair and directors, advancement officers, communications professionals, and gallery and museum directors.



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- FILM AND MEDIA ARTS
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President Uscher shared numbers related to this year's annual conference including:

- 153 people in attendance
- 57 Deans
- 3 Interim Deans
- 12 Associate Deans
- 9 Department Chairs & Directors

The audience represented 105 institutions of higher education and related organizations.

Treasurer's Report

President Uscher, on behalf of Treasurer Sabrina Madison-Cannon, the Phyllis and Andrew Berwick Dean of the School of Music and Dance at the University of Oregon, presented the Treasurer's report.

The financial condition of the International Council for Arts Deans, doing business as International Council for Arts Deans – a non-profit corporation formed under the laws of the State of Florida, is sound. Annually, our financial reports are reviewed by an independent Certified Public Accountant.

At month-end August 2024, the association's balance sheet indicated net assets totaling \$522,723.47, which is 1.3 percent higher than the same date the year prior – notable, after a full year of operations and member programming. Currently, a higher balance in investment reserves was the result of a favorable stock market. ICfAD leaders are pleased with an absence of a need to tap into reserves in providing services to members. President Uscher thanked our Executive Director, Alison Pruitt, and our board for so ably stewarding our budget.



Year to date, the association saw revenue from:

- Membership dues of \$119,783.85, an 18.3 percent increase over last year at the same time.
- Annual conference revenue of \$160,584.86, a 33.4 percent increase over last year at the same time.
- Other sources including Career Center postings and royalties from website advertising totaling \$285,058.71

Revenue reported was offset by expenses to date of \$196,035.46, with many conference expenses yet to be invoiced and paid.

President Uscher reminded attendees that detailed financial reports are always available for member review, simply by asking ICfAD's Treasurer or Executive Director.

International Symposium 2025

Amir Berbic, Dean at Virginia Commonwealth University School of the Arts in Qatar, took the stage and invited attendees to participate in an International Symposium in Qatar the last week of May 2025.

Award for Arts Achievement & Excellence

As President Uscher presented the Award for Arts Achievement & Excellence, she opened by describing the reason for the award and mentioning previous award recipients.

President Uscher explained that ICfAD invited leaders from the Canadian Association of Fine Arts Deans to nominate individuals or organizations they recommended be considered for this honor. The roster of recommendations was impressive. After considering recommendations, ICfAD's board of directors selected Wapikoni Mobile as the recipient of this year's award. Wapikoni Mobile's Executive Director Véronique Rankin was in attendance to accept the award. President Uscher thanked Veronique for the organization's meaningful work.

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Board Recognition

President Uscher expressed appreciation to the full board of directors for their leadership, naming each individual in doing so. She expressed appreciation to board members Sarah Bay-Cheng, Dean of the School of the Arts, Media, Performance & Design, York University, and John Scheib, Associate Vice President for the Arts and Dean, College of Fine Arts, University of Utah, whose terms of office were expiring.

Election Results

President-Elect and Nominating Committee Chair James Frazier thanked members of the Nominating Committee: Jacqueline Leary-Warsaw, Dean, the Benjamin T. Rome School of Music, Drama and Art, the Catholic University of America, appointed to the Committee in 2022; and Amir Berbic, Dean, VCUartsQatar, elected to the Committee in 2023.

President-Elect Frazier announced that per association bylaws, the slate of nominees, with appropriate supporting documentation, was distributed to the membership electronically more than thirty (30) days prior to the annual meeting. An online election followed.

President-Elect Frazier announced Directors continuing to serve their elected terms: Andrew Davis, Dean, Kathrine G. McGovern College of the Arts, University of Houston; Peg Faimon, Eskenazi School of Art, Architecture + Design, Indiana University; and B. Stephen Carpenter II, Dean, College of Arts & Architecture, Penn State. He thanked two board members who would be continuing to serve their two-year elected positions: Secretary Eileen Strempe, Inaugural Dean, The UCLA Herb Alpert School of Music, UCLA; and Treasurer Sabrina Madison-Cannon, the Phyllis and Andrew Berwick Dean of the School of Music and Dance, University of Oregon.

President-Elect Frazier announced the results of the election for two director seats that carry three-year terms from 2024-2027. Celine Perrenas Shimizu, Dean, University of California at Santa Cruz and Arne R. Flaten, PhD, Head, Patti and Rusty Ruff School of Design, Art, and Performance, Purdue University. He then congratulated the new appointees and thanked them in advance for their service.

President Uscher thanked President-Elect Frazier and expressed her honor and pleasure to pass the gavel to President-Elect Frazier as ICfAD's new President. President Frazier then thanked Immediate Past President Uscher for her leadership and noted her continuation of service through October 2025 as the Immediate Past President.

President Frazier said that the Board looks forward to planning ICfAD's 61st Annual Conference, scheduled for October 14 – 16, 2025 in Santa Fe, New Mexico. He mentioned that in planning the conference, ICfAD was working with colleagues from the Institute of American Indian Arts – and he thanked them for their hospitality.

Members were reminded that the ballot had included proposed amendments to association bylaws. Conference attendees were invited to reference the amendments which were included in the conference program.

The president also announced appointments of Committee Chairs and Board Liaisons:

Diversity, Equity, Inclusion & Belonging Committee – Outgoing Chair George Brown, Dean, David Orr Belcher College of Fine and Performing Arts, Western Carolina University, was thanked for his service as Chair. He recommended and the ICfAD President appointed Lisa Brooks, Dean, Jordan College of the Arts, Butler University, as the Committee's next Chair. Board Liaison: Steve Carpenter, Dean, College of Arts & Architecture, The Pennsylvania State University.

Global Connections Committee: Continuing in the role of Chair: Amir Berbic. Board Liaison: Andrew Davis, Dean, Kathrine G. McGovern College of the Arts, University of Houston.

Leadership Development Committee: Continuing in their role as Chair: Todd Jokl, Dean, College of Art and Design, Rochester Institute of Technology. Board Liaison: Peg Faimon, Dean, Eskenazi School of Art, Architecture + Design, Indiana University.

President Frazier mentioned the Board of Directors would meet that evening. Members with input and ideas were invited to share their thoughts with any Committee Chair or member of the board of directors. He also went over other ways members can be involved and have their ideas heard, including but not limited to participating in Committee meetings the following day, even if they had not yet shared service on a committee.

The meeting adjourned at 2:00 p.m.

About the music being played at the conference . . .

This year's music has been compiled into a Spotify Playlist. This playlist includes music from the 23 Federally Recognized Tribes in New Mexico.

Taos Pueblo
 Picuris Pueblo
 Ohkay Owingeh
 Santa Clara Pueblo
 Jicarilla Apache Nation
 San Ildefonso Pueblo
 Nambe Pueblo
 Pojoaque Pueblo
 Tesuque Pueblo
 Cochiti Pueblo
 Santo Domingo Pueblo
 San Felipe Pueblo

Santa Ana Pueblo
 Sandia Pueblo
 Zia Pueblo
 Jemez Pueblo
 Isleta Pueblo
 Acoma Pueblo
 Laguna Pueblo
 Zuni Pueblo
 Mescalero Apache Tribe
 Ft. Sill Apache Tribe
 Navajo Nation

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Peg Faimon, Founding Dean
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THE
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2026 JULY 3
AUG 29

**MADAMA
BUTTERFLY**

Giacomo Puccini

**THE MAGIC
FLUTE**

Wolfgang Amadeus Mozart

**EUGENE
ONEGIN**

Pyotr Ilyich Tchaikovsky

RODELINDA

George Frideric Handel

LILI ELBE AMERICAN
PREMIERE

Tobias Picker /
Aryeh Lev Stollman

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photo by Robert Godwin for
the Santa Fe Opera

Membership Report

The International Council for Arts Deans (ICfAD) is a vehicle through which members share information and ideas that enhance the leadership of arts units. ICfAD is the only organization focusing exclusively on issues that impact creative units in higher education. ICfAD works to provide a foundation that allows you to do your job better and to expand your circle of contacts with people who share your challenges and experiences.

ICfAD helps train new deans and hone the talents of those who will be rising into leadership. Likewise, many annual conference sessions and online programs provide direct help, training, and advice on issues that are faced by all: fundraising, personnel review, and more. ICfAD also provides opportunity for colleges to share exciting new ideas and innovations developed by their teams.

ICfAD puts you in contact with other deans who share your interests, background, and challenges. For example, the ICfAD Member Forum and listserv let you immediately contact the entire membership for advice or information.

Conferences and online programs allow you to network and find people who provide a wealth of information and professional guidance. Membership in the International Council for Arts Deans is open to post-secondary institutions that foster the practice and/or study of the creative arts. ICfAD does not discriminate against any institution or person on the basis of race, gender, religion, national origin, age, sexuality or disability.

To augment an ICfAD dean's membership, affinity groups have been created. Designed to create a network of professionals working in the visual and performing arts, design, communication, and all industries in higher education, the groups engage throughout the year to share challenges and successes, best practices, strategies, research, communication models, and trends that support their professions. Affinity groups for Advancement Officers, Communications Professionals and Gallery & Museum Directors & Curators welcome members of your team.

	BUNDLED	DEANS	ASSOCIATES	AFFILIATE	EMERITUS	DISTINGUISHED SERVICE	ADVANCE- MENT OFFICERS	COMMUNICATIONS PROFESSIONALS	GALLERY & MUSEUM CURATORS & DIRECTORS
2025	34	120	16	17	74	8	9	4	2
2024	16	132	72	14	60	12	17	15	7
2023		144	72	14	60	12	17	15	7
2022		145	72	17	65	12	23	26	
2021		155	126	9	64	10	36	27	
2020		222	143	9	64	10	28	22	
2019		174	112	6	64	10			
2018		159	87	9	64	9			
2017		162	98	5	62	9			
2016		188	105	5	62	5			
2015		179	82	6	60				
2014		178	72	7	58				
2013		177	92	16	56				
2012		235	110	13	56				
2011		236	106	17	54				
2010		245	98	17	49				
2009		224	104	17	41				
2008		223	94	15	36				
2007		223	82	11	22				
2006		217	72	11	21				
2005		207	53	9	15				
2004		215	49	9	16				
2003		212	42	10	16				
2002		213	39	7	18				



Expanding creative excellence

MASONARTS

- Seven academic programs enrolling more than 1,700 majors from bachelor's to doctoral, and seven community engagement programs driving lifelong learning
- Two world-class performing arts centers, seven galleries, and a digital venue connecting artists and audiences
- Interdisciplinary collaborations inside an R1 research university just outside Washington, D.C.

ICfAD CONFERENCES

2026	planned for Detroit, Michigan	1985	Banff, Canada
2025	Santa Fe, New Mexico	1984	Amsterdam, Netherlands
2024	Montréal, Canada	1983	Dallas, Texas
2023	San Juan, Puerto Rico	1982	Washington, D.C.
2022	In the binational region of San Diego, California and Tijuana, Baja California – Mexico	1981	Los Angeles, California
2021	changed to online because of a resurgence of the COVID-19 pandemic	1980	Toronto, Canada
2020	Richmond, Virginia cancelled because of COVID-19	1979	Chicago, Illinois
2019	Austin, Texas	1978	San Francisco, California
2018	Seattle, Washington	1977	Minneapolis, Minnesota
2017	Halifax, Nova Scotia	1976	Palm Springs, California
2016	Grand Rapids, Michigan during ArtPrize	1975	Vancouver, Canada
2015	Atlanta, Georgia	1974	Denver, Colorado
2014	Kansas City, Missouri	1973	Atlanta, Georgia
2013	New Orleans, Louisiana	1972	Mexico City, Mexico
2012	Minneapolis, Minnesota	1971	Los Angeles, California
2011	Washington, D.C.	1970	Chicago, Illinois
2010	Sarasota, Florida	1969	London, England
2009	Salt Lake City, Utah	1968	Boston, Massachusetts
2008	Portland, Oregon	1967	New Orleans, Louisiana
2007	Charleston, South Carolina	1966	San Francisco, California
2006	Boston, Massachusetts	1965	Philadelphia, Pennsylvania
2005	Scottsdale, Arizona	1964	Oberlin, Ohio
2004	Philadelphia, Pennsylvania		
2003	Fort Worth, Texas		
2002	Toronto, Canada		
2001	Long Beach, California		
2000	Miami, Florida		
1999	Pittsburgh, Pennsylvania		
1998	St. Louis, Missouri		
1997	San Antonio, Texas		
1996	Washington D.C.		
1995	Montréal, Canada		
1994	Minneapolis, Minnesota		
1992	San Francisco, California		
1991	New Orleans, Louisiana		
1990	Chicago, Illinois		
1989	Ottawa, Canada		
1988	Seattle, Washington		
1987	Cleveland, Ohio		
1986	Boston, Massachusetts		

INTERNATIONAL SYMPOSIUMS

2025	Doha, Qatar; Abu Dhabi and Dubai, United Arab Emirates
2023	Mexico City
2020	Barcelona, Spain cancelled because of COVID-19 pandemic
2017	Havana, Trinidad and Cienfuegos, Cuba
2014	Istanbul and Cappadocia, Turkey
2011	Florence, Italy
2008	Dubrovnik, Croatia
2005	London, England
2002	Rome/Florence, Italy
1999	Auckland, New Zealand
1996	Lisbon, Portugal
1993	Madrid, Spain
1987	London, England
1981	Florence, Italy



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VIRTUAL TOURS

THURSDAY OCTOBER 16

2:15pm

Please board motorcoach transportation to one of three destinations

Time on Museum Hill

The hill itself is a public sculpture garden. Within the beautiful setting are Wheelwright Museum of the American Indian; Museum of International Folk Art; Museum of Indian Arts & Culture; Museum of Spanish Colonial Art; Botanical Gardens. Cultural & Campus Visits / Afternoon

Explore Canyon Road

Canyon Road is a magical half mile in the Historic District of Santa Fe. You are invited to stroll this picturesque trail to experience fine art and more housed in gracious adobe architecture.

Tour The School for Advanced Research and The Indian Arts Research Center

The Indian Arts Research Center (IARC) is a division of the School for Advanced Research (SAR). The goal of IARC is to bridge the divide between creativity and scholarship by supporting initiatives and projects in Native American studies, art history, and creative expression that illuminate the intersections of the social sciences, humanities, and arts. *Advanced registration required.*

The Indian Arts Research Center (IARC) is a division of the School for Advanced Research (SAR). The goal of IARC is to bridge the divide between creativity and scholarship by supporting initiatives and projects in Native American studies, art history, and creative expression that illuminate the intersections of the social sciences, humanities, and arts. This is accomplished by providing fellowship opportunities for artists to engage in uninterrupted creativity; fostering dialogue among artists, researchers, scholars, and community members through seminars and symposia; nurturing future arts and museums professionals through experiential training; and promoting study and exploration of the IARC collection of Native American arts.

Founded as a center for archaeological research in the Americas in 1907, SAR was revitalized in the early 1970s when it relocated to its present sixteen-acre campus on Santa Fe's historic east side. SAR's advanced seminars and resident scholar program in anthropology and related social sciences achieved worldwide recognition, as did the quality of the Southwest Native American art collection housed in SAR's Indian Arts Research Center. Beginning around 2010, SAR began to reinvent itself yet again. While maintaining its commitment to innovative social science, SAR has pioneered a radically participatory approach to the stewardship of its Native American art collection. It is also expanding and enhancing its educational mission in Santa Fe by offering lectures and salon discussions focused on issues of broad public concern, thus repositioning SAR as a center for creative thought in a region actively exploring new avenues of social and economic development.

Motorcoach transportation from each of the three drop-off points will return to La Fonda at the Plaza at 5:15 pm.



The historic renovation and adaptive reuse of Mellon Hall at St. John's College in Annapolis exemplifies the thoughtful planning and innovative design of arts' education and performance spaces, which are at the very heart of our firm's work. We closely collaborate with leading institutions of higher education across the United States to create inspiring places that encourage artistic expression while meticulously respecting our clients' budgets and schedules.



DAVID M.
SCHWARZ
ARCHITECTS

sponsored by

**THURSDAY OCTOBER 16****6:00 - 7:30pm**

By New Mexico State law, alcohol must stop being served 30 minutes before the reception ends. Our bartenders will stop serving at 7. The Museum gallery will remain open until 7:30pm.

Closing Reception at The New Mexico History Museum

The Palace of the Governors was first used to exhibit the collections of the Historical Society of New Mexico in 1885. In 1909 the New Mexico Territorial Legislature authorized use of the Palace of the Governors for use by the Museum of New Mexico.

Over the next 100 years, the single museum developed into a system of state-run museums and agencies, and with the addition of the Domenici Building in 2009, the Palace became a part of the new New Mexico History Museum.

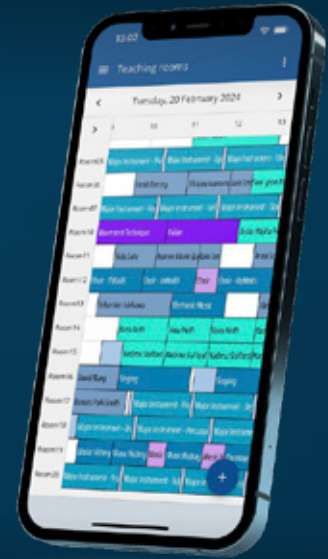
The footprint of what we now know as the New Mexico History Museum has a campus of three interlocking buildings.

Operating as part of the New Mexico Department of Cultural Affairs, the New Mexico History Museum is now part of the largest state-sponsored museum system in the United States.





Scheduling Room booking Event management



Simplifying complexity, amplifying creativity

Built for the fine arts – trusted by the world's leading institutions

Running a fine arts school is no ordinary challenge. Coordinating lessons, rehearsals, performances and events requires precision, flexibility and a deep understanding of a unique environment. That's why the world's top conservatories and academies turn to ASIMUT – the scheduling and planning system built specifically for the fine arts.

Sector-specific by design

Unlike generic scheduling tools, ASIMUT was born inside a conservatory and created to serve the fine arts alone. This focus means we understand the rhythm and demands of music, theatre and visual arts education. From solo teaching to ensemble rehearsals, public performances to private lessons, ASIMUT supports it all – because it was built for it all.

A community of excellence

More than 88 prestigious institutions in 24 countries now rely on ASIMUT. Our annual User Group Meeting and open feedback culture ensure schools don't just use the system – they help shape it. Together, we create a shared space for innovation that keeps ASIMUT aligned with real, everyday needs.

Streamlining complexity

With part-time faculty, limited space and high expectations for transparency, today's schools face constant pressure. ASIMUT helps by:

- Coordinating teaching, rehearsals and productions
- Providing real-time schedules for all users
- Optimizing room and resource use with clear roles and data
- Empowering students and faculty with intuitive tools
- Distributing planning across the organization to reduce dependencies

The choice of leading schools

Leading institutions choose tools that reflect their standards. ASIMUT continues to evolve with the sector's top performers, helping schools worldwide simplify complexity and keep their focus where it belongs: on the arts.



Mads Skovbjerg Paldam
Product director, ASIMUT software ApS

For nearly two decades, Mads Skovbjerg Paldam has worked at the intersection of technology, planning and fine arts education. Spotting the need early and pursuing it ever since, he founded ASIMUT and has led its development into the leading platform for the complex scheduling needs of the world's top schools of music, drama and art, including The Juilliard School, Guildhall School of Music & Drama, Manhattan School of Music, Rice University's Shepherd School and the University of Michigan School of Music, Theatre & Dance.

Cultural Beacons on Campus: How Architecture Elevates the Identity and Visibility of Fine Arts Programs

On a university campus, architecture can do more than define a skyline; it can express values, inspire emotion, and spotlight the arts as vital to academic life. The McKnight Center for the Performing Arts at Oklahoma State University, designed by Beck Design, embodies this role as a cultural beacon that makes the arts visible, vibrant, and central.

From its bold, transparent façade to its prominent siting, the McKnight Center feels alive. Day or night, it radiates energy and anticipation. Its design invites passersby to pause, peer in, and participate. The sweeping plaza and 32-foot LED wall extend performances beyond the building's walls, blurring the line between campus and culture.

Inside, the 1,100-seat concert hall and recital spaces are more than performance venues; they are immersive environments that connect audience and artist. The architecture supports not just sound but feeling. Whether witnessing a major headliner or a student debut, the experience is elevated by thoughtful design.



Every design decision makes a statement: the arts are not hidden here; they are honored, celebrated, and shared. Since opening in 2019, the Center has welcomed the New York Philharmonic, Kelli O'Hara, and countless student performances, while generating over \$11 million in local impact.

The McKnight Center isn't just a building. It's a declaration of belief; that the arts belong at the heart of higher education, and that architecture can make that belief impossible to ignore.



Casey Tarp, AIA, NCARB, LEED®AP, Managing Partner, Beck Design, leads business development for Cultural+Performing Arts nationwide.

Photo Credit: Timothy Hursley

Tension between tradition and innovation

Culture and the arts are invigorated by the constant dialogue and tension between tradition and innovation. In the same way that cities like Santa Fe draw their strong character from the interaction of the historic and the present, many arts facilities for higher education adapt existing, often historic, buildings into technologically advanced and forward-looking facilities that encourage a wide range of activities for learning and presenting the arts.

Updating existing buildings, whether designed initially for the arts or other uses, often results in arts facilities as dynamic and advanced as newly built arts facilities. These updated buildings create unexpected and delightful juxtapositions of the new with the old. When approached with creativity, the historic character or unique features of an existing building can inspire inventive solutions, resolving pragmatic needs and result in a richer, more memorable environment for studying, performing, or experiencing art.

Buildings being modernized and transformed date from many historic periods. At Manhattan School of Music, the



historic 1930s John C. Borden Auditorium concert hall was limited in its uses because of large structural columns that constricted the width of the stage. In refurbishing and upgrading the room, the columns were incorporated into a reconfigured proscenium that accommodated larger orchestral groups and still permitted the narrower proscenium framing for opera and musical theater performances. The renovated Neidorff-Karpati Hall retains aspects of its historic character but seamlessly integrates the changes that have broadened the uses for the room.



A Partner at Steinberg Hart, Nestor Bottino, FAIA has led academic and civic performing arts projects for over 35 years. His work is characterized by spaces whose shape and character support performers and enchant audiences.

The Compact Campus Paradox



When Brown University set out to design the Lindemann Performing Arts Center, the institution confronted a fundamental challenge in performance venue design: reconciling the acoustic requirements of vastly different musical forms within a single space. Traditional approaches typically favor a long, horizontal building on a big site, or one configuration at the expense of others, creating compromised environments that serve no discipline particularly well.

The solution that emerged represents a significant departure from conventional thinking. Rather than building to accommodate the largest possible audience and then attempting to scale down acoustically, Brown's design team inverted the problem entirely. They recognized that a 600-seat symphony hall could achieve the same acoustic integrity as much larger venues by maximizing volume horizontally and vertically within the constraints imposed by the site.

The resulting space functions as an acoustic laboratory where physical architecture becomes variable. Forty motorized ceiling reflectors, each weighing 900 pounds, adjust both height and angle to reshape the sound envelope according to performance requirements. Glass walls, typically anathema to acoustic design, serve as tunable reflective surfaces that can either enhance acoustic intimacy or be acoustically neutralized through retractable curtains.

This system of movable walls, adjustable reflectors, and variable absorption creates what amounts to five distinct acoustic environments within a single structure. The technology enables rapid transitions between configurations, allowing the space to function as both an intimate recital venue and a full concert hall without the acoustic compromises typically associated with multipurpose design.

Brown University has essentially created an instrument that reshapes itself, demonstrating how thoughtful integration of technology and architectural acoustics can expand rather than limit artistic possibilities.



Shane Kanter, principal, is recognized for his contributions to continuing education with the Acoustical Society of America and is an ASA Newman Medalist for Excellence in the Study of Acoustics and its Application to Architecture. He is an Affiliate Member of the American Institute of Architects for whom he has lectured and prepared demonstrations on acoustics.

Where Disciplines Meet: Designing the Creative Campus of the Future

The lines between disciplines are softening in arts education.

Music majors choreograph. Visual artists compose soundscapes. Theatre students design robots. Increasingly, colleges and universities are rethinking not only what it means to study a single art form, but how campus environments can encourage a more fluid, collaborative approach to creativity, and how this better prepares students for their future careers.

As theatre planners, we've seen this trend reflected in the spaces we help design. Performance halls, studios, and rehearsal rooms are no longer siloed by department; rather, institutions are investing in flexible, multi-purpose spaces that serve as catalysts for artistic intersection and reflect how students already create across boundaries.

More than a decade ago, Schuler Shook participated in the planning and design of the Center for Visual and Performing Arts at Earlham College to bring art, music, and theatre together under one roof. As a small college, Earlham prioritized shared resources and multi-functional design from the start. A key feature is the 250-seat music hall, purposefully designed for both rehearsal and performance using retractable seating. These choices speak to a broader collaborative ethos: integration over isolation. The building itself becomes a teaching tool, modeling adaptability and the inherent value of working across disciplines.

We are currently implementing this philosophy on a larger scale at Ohio University's College of Fine Arts. There, a multi-phase, multi-building transformation is reshaping the North College Green into a co-located arts ecosystem. The Violet Patton Arts Center anchors the initiative with a 400-seat multipurpose theatre that accommodates music, dance, and drama, complemented by rehearsal and performance spaces that open directly onto an



outdoor amphitheater. But the vision extends well beyond the stage. Renovations to other facilities will co-locate historically separate departments, supporting everything from sculpture and woodshop to dance and musical theatre in spaces that are shared, adaptable, and intentionally interdisciplinary.

What's emerging is a new kind of creative campus, where architecture enables conversation between disciplines, not just within them. And this shift goes further than collaboration within the colleges of the arts, now encompassing collaboration with engineering and game design as more technology crosses into entertainment. While these shifts require thoughtful technical planning — from acoustic strategies to rigging flexibility to spatial adjacencies — it also demands a reimagining of how what were siloed disciplines can coexist.

As administrators in arts education, you may already be navigating this evolution: discussing how to balance the needs of specialized training with the opportunities of cross-pollination. The facilities you build next will shape not only how students learn, but how they collaborate, critique, and create in a world that increasingly values integration.

Theatre and dance. Music and sculpture. Visual storytelling and live performance. When the walls between disciplines come down, what rises in their place can be extraordinary.



Kimberly Corbett Oates is a Partner at Schuler Shook, where for more than two decades she has led the planning and design of performing arts spaces that combine technical excellence with an artist-centered approach.



SUPPORTING THE ARTIST SINCE 1982

The Santa Fe Gallery Association includes the finest art and the highest standards of ethics, eyes for excellence, and love for the promotion of contemporary art by established and emerging artists.

Santa Fe Gallery Association

The Santa Fe Gallery Association Artist Portal offers artists around the world a unique opportunity to showcase their work to some of the most influential gallerists and curators in the United States. This digital submission platform allows artists to present their artwork to a jury, and those accepted gain access to an exclusive, password-protected online Catalog. Only members of the Santa Fe Gallery Association (SFGA) in good standing can view this Catalog, which features three selected works from each juried artist.

Through this portal, artists benefit from valuable third-party validation, as being juried into the SFGA Catalog enhances their professional reputation and opens doors for potential gallery representation or exhibition in Santa Fe. The SFGA was delighted to learn that three artists from last year's Catalog were chosen by a new gallery, which saw \$100,000 in sales in its first month of business.

Submitting artwork involves a fee of \$10 per image, with a minimum of three and a maximum of ten images. Accepted works remain in the Catalog for one year,

encouraging artists to reapply annually as the jury and SFGA membership evolve. Feedback is a key feature of the process; even artists not accepted receive constructive critiques to support their artistic growth.

The portal stands out by offering exposure through the largest gallery association in the country, creating a rare platform where one submission can attract attention from numerous galleries at once. Looking ahead, there are plans to introduce group exhibitions for Catalog artists, potentially adding new ways to showcase work.

By providing an efficient, cost-effective path to Santa Fe's vibrant art scene, the SFGA Artist Portal fosters fresh connections and sustains the city's artistic legacy. For artists seeking broader visibility and new opportunities, this portal is an inviting first step.

From Sacred Space to Creative Hub: USC's Adaptive Reuse Success

Left: The interior of the Sanctuary Theater after adaptive reuse (Photo: Eric Staudenmaier); right, the Sanctuary before its transformation. (Photo: Perkins Eastman)

Sustainability-focused architectural design has made adaptive reuse a cornerstone of modern construction, and universities nationwide are increasingly embracing the transformation of existing structures to address evolving academic needs. The University of Southern California exemplified this approach when consolidating their dramatic arts programs by transforming the historic United University Church into a new teaching and performance facility.

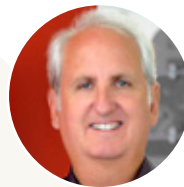
Built in 1931, the Church embodies USC's Romanesque Revival style with brick, terra cotta, and decorative concrete construction. Despite decades of wear, the structure remained fundamentally sound but required a comprehensive seismic upgrade. Achieving USC's goal of LEED Platinum certification involved a complete electrical, mechanical, and plumbing modernization.

The building's dramatic architectural features provide an ideal theatrical backdrop. The renovation maximizes every space: The former chapel is now the 134-seat flexible Sanctuary Theatre, preserving historic features while seamlessly integrating modern theater technology. Classrooms for rehearsal and dance occupy the second floor, along with a student community center.

The lower level now houses a 50-seat improv theater/cabaret, equipped with a sound booth and lighting grid, for instruction and performance; a media suite accommodates production classes focused on new media; an audio lab for

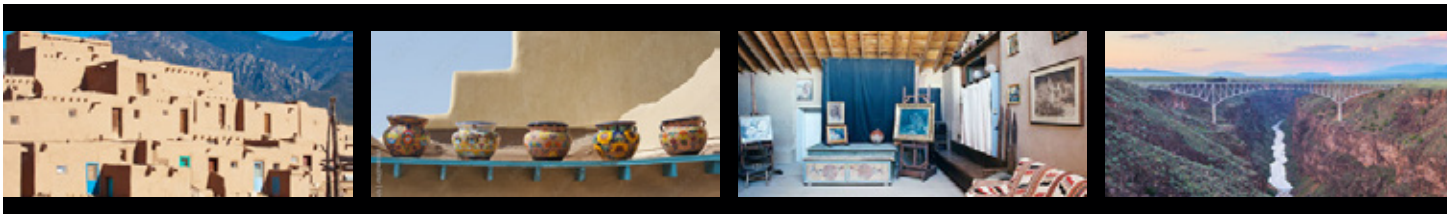
professional-level sound recording and production; four voice practice studios and a Career Center, all opening onto the renovated garden courtyard. A modest rear addition accommodates theater load-in facilities, performer support areas, and administrative offices.

Most importantly, the entire facility now meets full accessibility standards, demonstrating how thoughtful adaptive reuse can honor architectural heritage while serving contemporary educational needs sustainably and inclusively.



Willam Murray, FAIA, Principal at Perkins Eastman, is co-leader of the firm's arts and culture practice. With over 30 years' experience in the design of facilities for the fine and performing arts, his projects include the Windgate Center for the Fine & Performing Arts,

Gonzaga University's Myrtle Woldson Performing Arts Center, Mount Royal University's Taylor Centre for the Arts, Chapman University's Musco Center for the Arts, and the University of Notre Dame's DeBartolo Performing Arts Center. William has also served as a juror on a number of national committees, including the United States Institute of Theater Technology (USITT), where he has led the international theater design awards for over two decades.



ICfAD invites you to participate in a Cultural Immersion Experience immediately following our 61st Annual Conference in Santa Fe, New Mexico



Taos – Friday and Saturday, October 17 and 18, 2025



Registration for this experience is part of the conference registration form.

Taos, one of the longest continuously inhabited regions in the country, has a long history of art, with native artists creating remarkable works long before European settlers arrived. In 1893, painter Joseph Henry Sharp visited and was captivated by its striking landscapes and rich cultural traditions. The Taos Society of Artists, formed in 1915, transformed the northern New Mexico village into a world-renowned art colony.

Join colleagues in the arts in high education as we explore Taos and its long-standing legacy as a truly tri-cultural community with a free exchange of traditions that enrich our collective heritage.

Our motorcoach will depart the conference hotel at 8am on Friday, returning at 4pm the next day. The \$1,250 registration fee for this cultural immersion experience includes:

- entrance fees and guide gratuities for each of the venues and tours;
- motorcoach transportation;
- a knowledgeable guide who will accompany us for two days;
- overnight accommodations at El Monte Sagrado Resort Friday night and at La Fonda on the Plaza in Santa Fe Saturday night;
- luggage storage at La Fonda on the Plaza while we are away – remember to pack a smaller overnight bag;
- meals: breakfast at the conference hotel Friday morning pre-departure; lunch as a group at The Gorge Bar and Grill in Taos; breakfast at El Monte Sagrado Resort Saturday morning; box lunch Saturday afternoon

Our cultural immersion experience will include:

As we enjoy our autumn color-filled drive along the stunning High Road to Taos, our first stop will be Chimayó. There, we will spend a few minutes touring El Santuario de Chimayó. We will have coffee as we see weavers ply their ancient craft at Ortega's Weaving Shop, sharing its nine generations of authentic New Mexico history.

The Taos Pueblo, made entirely of Adobe -- earth mixed with water and straw, then either poured into forms or made into sun dried bricks. Approximately 150 people live within the Pueblo full time. Other families live in summer homes near their fields, and in more modern homes outside the old walls but still within Pueblo land. There are more than 1900 Taos Indians living on Taos Pueblo lands.

The Taos Plaza: this lovely Plaza with its shaded central courtyard is the living, breathing heart and soul of the old Spanish settlement in the Taos Valley. It has always served a vibrant purpose -- from its early days as a fortified shelter by night and a marketplace by day to the center of commerce for the community in the early to middle part of the 20th century. You will have free time to explore its many colorful shops, galleries and restaurants. Around the Plaza, you'll find even more unique shopping -- from fine and wearable art to kitchen specialties and home furnishings with that unforgettable Taos style.

The Crouse-Sharp Historic Site: This testament to the town's rich artistic heritage and its influence on American art was once home to two founding members of the Taos Society of Artists, and offers visitors an immersive journey into the past, where art, culture, and history converge. The site also houses the Lunder Research Center, the only dedicated research facility for the study of the Taos Society of Artists and early Taos art. This invaluable resource is available to researchers by appointment, further enriching our understanding of this pivotal movement in American art history.

Millicent Rogers Museum: named for the art patron who settled Taos in 1947, this museum contains the core of one of America's foremost Southwestern arts and design collections. It has grown to include traditional and contemporary Hispanic religious and domestic arts, pottery paintings, photography and graphics, plus a wide range of arts and crafts from the many cultures of northern New Mexico.

Rio Grande Gorge and Bridge: This bridge is the second highest cantilever bridge in the United States, towering 650' above the river. The bridge has viewing areas on both sides, and participants will be invited to walk across the bridge if they choose to do so. The view from the center of the bridge is not for those with a fear of heights, but it is one of the most spectacular sights to be found anywhere.

Greater World Earthship Biotechture Tour: an Earthship is a radically sustainable home made of recycled materials. Earthships create electricity from the sun and wind, collect water from rain and snow melt (and use it four times!), manage sewage in botanical planter treatment sites, generate cooling from the sun and the earth and even grow food for their owners both inside and outside. Our tour guide's goal will be to give guests a solid understanding of how these homes are built with unconventional techniques and how our concepts make it possible to be comfortable year round while living 100 percent off grid in a self-sustaining home.



Join us for the 62nd Annual Conference International Council for Arts Deans

Detroit, Michigan
October 6 – 8, 2026

"The birthplace of Motown and the Model T car, this industrious Michigan city has gone from boom to bust and back. Today, it's carving a niche for inclusive music and art."

-National Geographic Magazine

While the talent, innovation, creativity and importance of these legacies and contributions can not be overstated, the arts continue to transform Detroit's community -- driving economic growth, social change and a vibrant urban culture.

Artistic expression in Detroit serves as a reflection of its resilience and community spirit. The dynamic interplay between art and society not only shapes the cultural landscape but also fosters a sense of identity and belonging among its residents. Detroit has a rich and complex artistic heritage that reflects its unique socio-economic journey across the decades. Arts and culture have taken on an important role in connecting people to each other, and to the city. They have been core to the city's reinvention.

While spending time with and learning from colleagues at ICfAD's 62nd Annual Conference, you will have the opportunity to experience the city's soulful rhythms and vibrant murals that adorn the [Joe Lewis Greenway](#), [Eastern Market](#), and Detroit streets. You may tour [Michigan Central](#), a 30-acre tech and cultural hub where leaders, thinkers, communities and creators come together to accelerate bold ideas and technologies that share our collective future. Bring your boogie to [Motown Museum](#) and tour the innovative [Third Man Pressing](#) manufacturing facility. Our conference experience will offer exploration and reflection opportunities with [Diego Rivera's Detroit Industry Murals](#), a monumental series of frescoes that celebrate the industrial workforce and the manufacturing processes of Detroit; a [collection of historic theatres](#) and [The Detroit Opera House](#). The [Arab American National Museum](#) is devoted to documenting and sharing Arab American contributions and bringing light to the shared experiences of immigrants and ethnic groups. At the [Charles H. Wright Museum of African American History](#), we will explore and celebrate the rich cultural legacy of African Americans. We'll reflect at the [Henry Ford Museum of American Innovation](#) and consider industrial design as we embark on the [Ford Rouge Factory Tour](#). Support artists with developmental disabilities and/or mental health differences by learning more about [Progressive Arts Studio Collection](#).

What better environment for discussing with peers the dramatically changing landscape arts administrators in higher education are facing, and how we can positively impact the lives of artists learning today who will impact our cities of tomorrow.